A TRIBUTE TO TOM BAKER

Leanne Nichols

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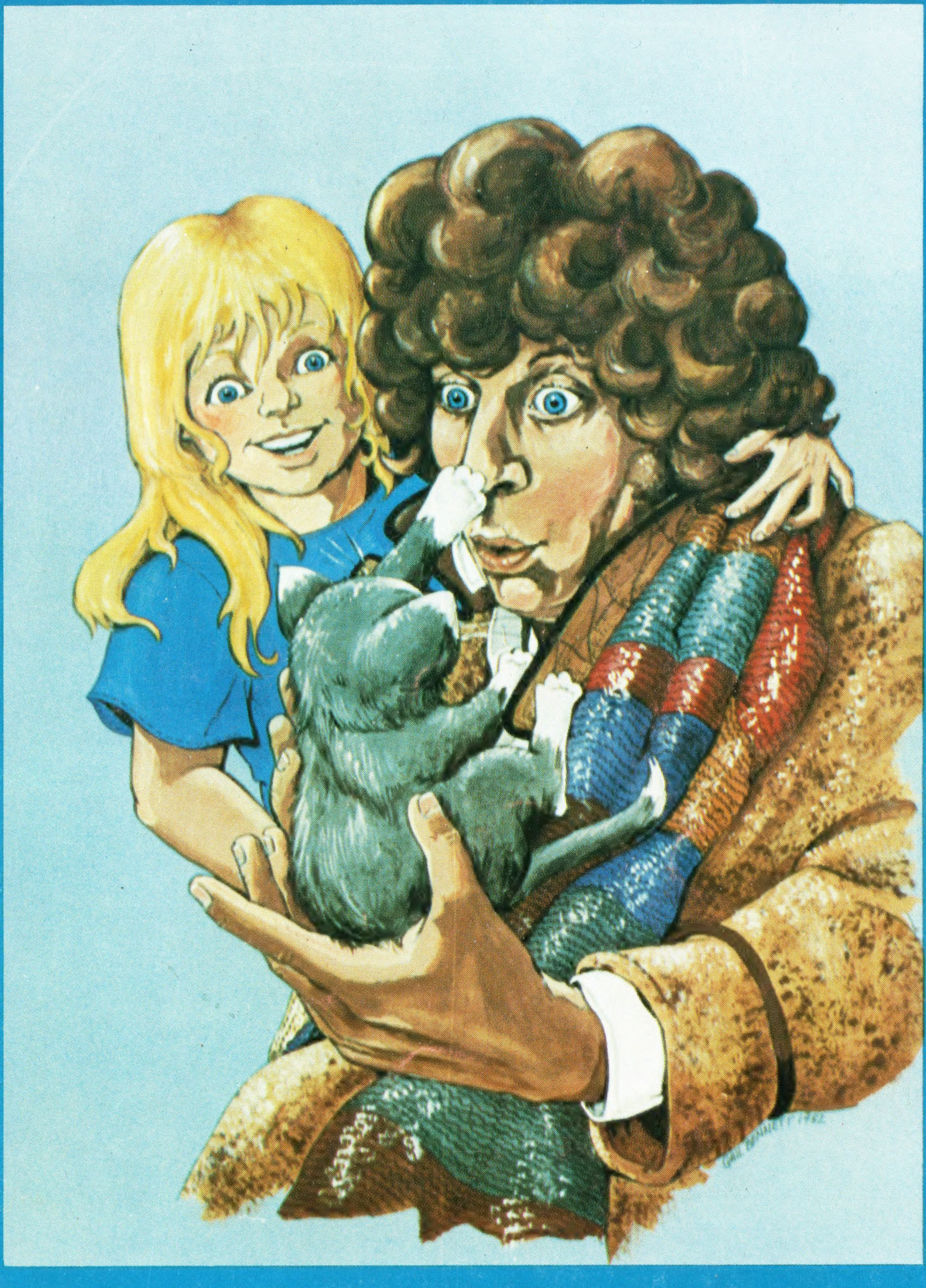

TOM BAKER: HIS LIFE AND TIMES—

An Interview

Complete Filmography

Baker Casual

Dr. Who In Books

Complete Season Guide To Doctor Who

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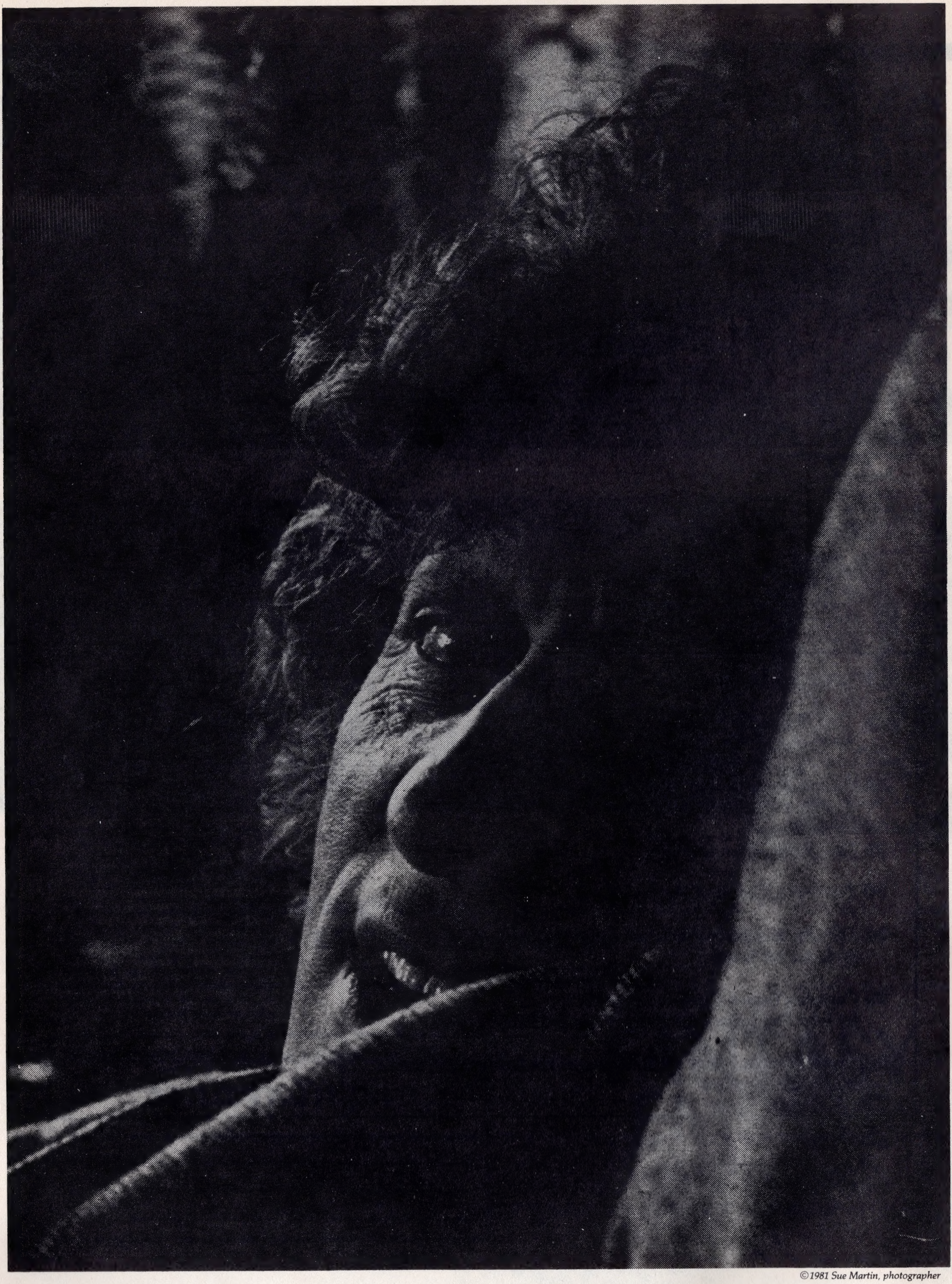

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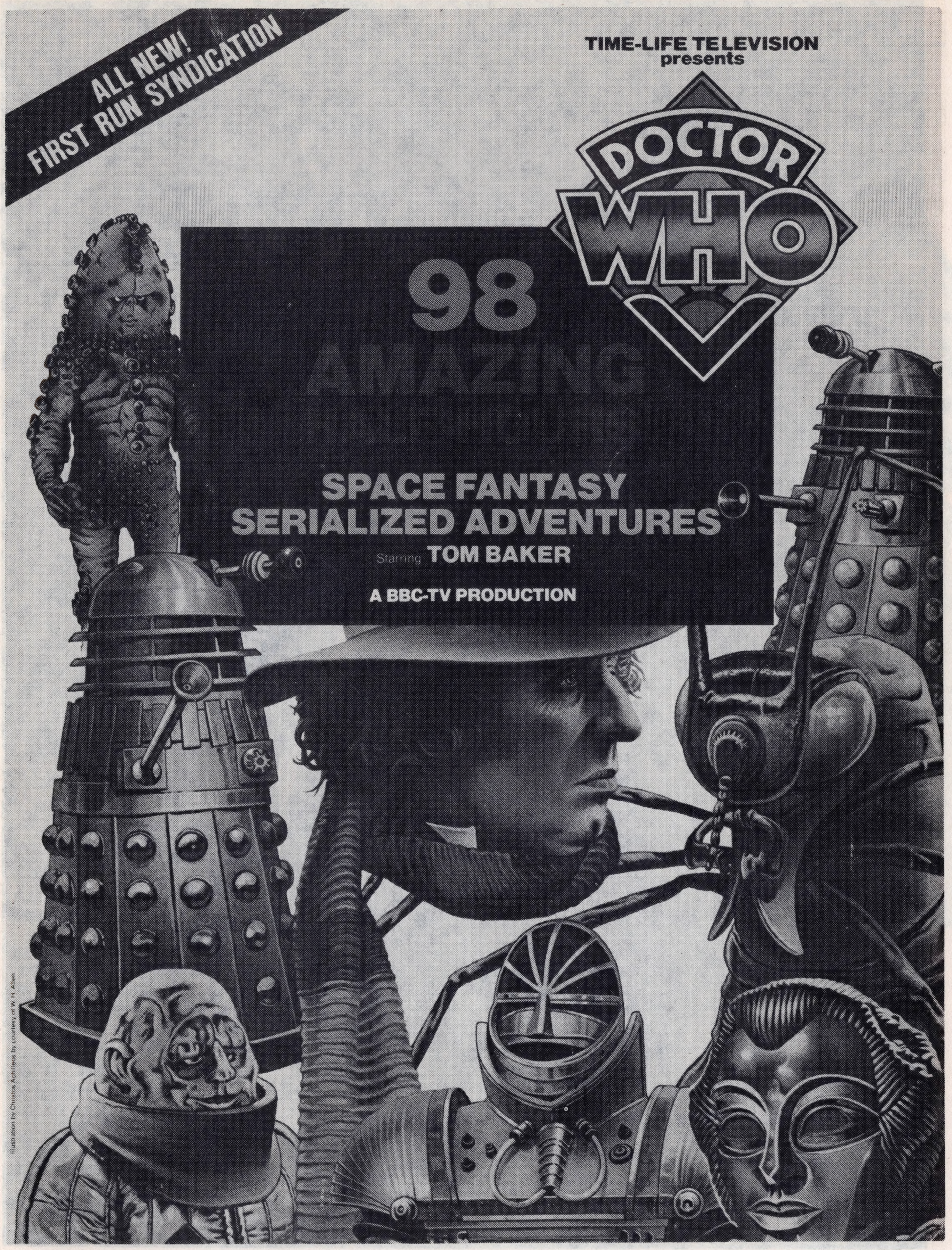
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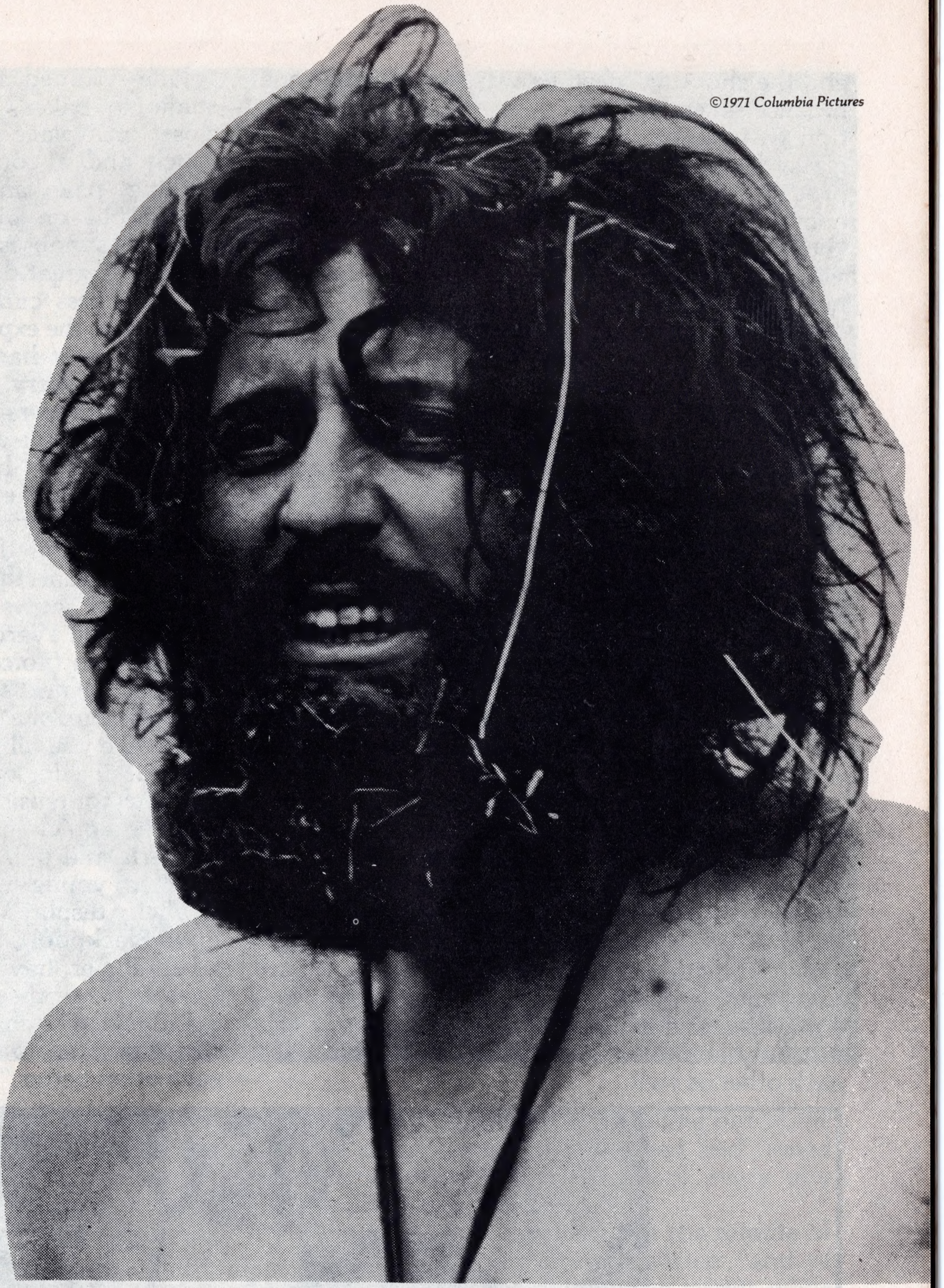
THEY THREW MARSHMALLOWS AT MACBETH

The Life and Times of TOM BAKER

by Nancy Arena



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In November 1980 it was publicly announced that, after seven years of portraying the time traveling Doctor on *Doctor Who*, Tom Baker had decided to leave the fantasy world at the BBC and go on to other things. In September I spoke with Baker regarding his decision to leave the series that had so radically changed his life, what led him to this point, and what his future might bring. We met at the BBC studios in London where he was filming *Doctor Who*.

Before entering the modern, sprawling complex, I confess, I had some slight feeling of trepidation, as I had been warned by various BBC personnel that tensions on the set were explosive and that Baker was vacillating between stony silence and tempestuous outbreaks. A carpenter's strike had delayed my visit by a week,

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The photographs used to illustrate this article come from the following sources: Stills marked "©1971 Columbia Pictures" are from ***Nicholas and Alexandra***, in which Baker played Rasputin. The photo marked "©1973 Metromedia/Amicus" is from ***The Vault of Horror***, in which he played Moore. The still with Donald Pleasence marked "©1974 Columbia Pictures" is from ***The Mutations***, in which he played Lynch. Photos of the bearded Baker marked "©1974 Columbia Pictures" are from ***The Golden Voyage of Sinbad***, in which he played Koura. Sue Martin photographed him when he appeared at Sirius Productions' December 1980 ***Doctor Who*** convention in Los Angeles.

and the shooting schedule was to be a tight one because several days had been lost and production was falling way behind. I was met in the glassy lobby by Jane Judge, head of the *Who* production office, who gave me a badge with my name, the date, and the *Doctor Who* logo on it. "Don't lose it," she warned me with a grin, "or you'll be thrown out. This strike has everyone nervous."

Jane, a tall, pretty woman with a mass of brown hair, led me through a maze of corridors directly to the set, where dress rehearsals were in progress, and I was positioned behind two of the cameras, my feet carefully placed amid a complicated tangle of extension cables. The room seemed as large as a football field with various sets, including the familiar TARDIS interior, sectioning off the work areas.

It was very dark and as I looked up I could see never-ending rows of numbered Klieg lights, several of which were in use to focus on the scene in progress. On a platform high above me was Lalla Ward, the then-current companion Romana, being held captive in what appeared to be a converted dentist's chair, while several military types were discussing her fate. Jane left me to watch while she checked on Baker's availability, and I soon was approached by several technicians. "Hello, who are you? Would you like a cup of tea? Can I get you a better place to watch? Can you see the monitors okay?" Instead of the tense atmosphere I was expecting, I was met with nothing but friendliness. Ribald jokes and poor W. C. Fields impressions were abundant, and it was obvious that the crew was not only comfortable with each other but liked each other as well.

Jane returned and I was ushered out of the studio to Baker's dressing room (#201), a tiny closet of a place with bare walls, a small pink couch and a couple of purple chairs. Baker, looking pale and very tired, was signing autographs on picture postcards while names and brief synopses of letters were read to him. He had lost a great deal of weight recently, and his hair was less curly and shot with gray. "He's tired," was the explanation from Jane. "He's been working very hard." But wide smile and deep voice were very much in evidence as I was greeted with a warm handshake. "I have to go to work in a couple of minutes, but we'll meet back here during the lunch break, if that's all right with you and Jane?"

Back in the studio a few minutes later, I met the producer of the show, John Nathan-Turner, who said that things looked good for a new package of shows to be marketed in the United States. Lalla Ward was wandering around with John Leeson (voice of K-9) waiting for Baker to rehearse the next scene. When he arrived, now in full costume, she greeted him with a hug and a kiss, "Are you all right?" "Yes, certainly," he answered. "Hello, everybody. Let's get to work!" So much for tension on the set.

After a quick lunch in the plush and star-filled cafeteria and pub with Jane and Julie Jones (the talented young woman who directs the BBC publicity displays including the *Doctor Who* setup in Blackpool), I returned to the dressing room where Baker, having refused lunch, was waiting. I sat in one of the purple chairs and immediately was directed to change positions. "Sit over here," Baker pointed to the couch, "where we can see each other better."

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Baker is extremely articulate with a reputation for being a ladies' man, a drinker (though never when he's working), and a hard worker who throws himself into whatever he does with great intensity. He is flamboyant, shifting positions constantly, waving his hands expressively as he speaks, and chainsmoking. He laughs with ease, especially at himself.

Known for being inept with anything mechanical, he operated my tape recorder with relish, nearly destroying one tape as he changed to another. "Now," he said, when he had the tape going to his satisfaction, "ask me some questions."

Baker was born January 20, 1934, in Liverpool, England, the son of a Jewish father (who earned his living as a sailor) and an intensely devout Roman Catholic mother (who worked as a bar and hotel maid). He grew up in an Irish neighborhood and remembers the years of World War II clearly. "Airplanes were falling out of the sky and shops were being bombed and looted and I didn't have to go to school every day because it was too dangerous."

He spoke of being awakened in the middle of the night to go to an air raid shelter, and of laughing at German soldiers in the streets while becoming friendly with Italian soldiers, "since no one really took the Italians at all seriously." During the day he collected salvage "to defeat the dreadful Germans." It was an eventful childhood and, on the whole, "a pretty good one actually. It was an exciting time to be alive if you didn't get caught up by a bomb or a piece of shrapnel." Looking back, he speaks with regret, "I didn't learn anything. I think I've suffered from that ever since."

Baker is the eldest of three children with a sister eighteen months younger and a brother eight years younger. He rarely sees them today,

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though he thinks of them frequently and with great affection. His parents and most of his "close aunts" are dead and it seems that he never meets any family except at funerals, where "we pick it up as if no time had elapsed at all."

Under the influence of his mother and because "I was as theatrical as a working class child could be," he became intrigued at a very early age with "the rituals and ceremonies of the Roman Catholic church. I was into the melodrama, because children can't comprehend death. I was into the whole process of the burial of the dead and the brown candles and the incense." He paused. "I remember people not being so afraid to die..."

Already six-foot-one by the time he was eleven, Baker acted in school productions and, when he was fifteen, he was invited to join the well-known Abbey Theatre company in Dublin. His mother refused to let him go and so, in an effort to break away from his background, he took the "heroic" way out. At the age of sixteen he entered a monastery to work his way up as a novitiate monk with the Order of Pleormel (La Mennais Brothers), a teaching order situated on Jersey in the Channel Islands. After six years and a move to Shropshire, he resigned and now calls himself an agnostic, though he views with interest the religious revival sweeping the Near and Middle Eastern countries and the United States. "It's as if somehow it's a spontaneous revulsion to the sort of emptiness in the human existence," he states thoughtfully.

Within six weeks of leaving the monastery, the tall, gangly, and very shy Baker was snapped up by the compulsory National Service, where he soon became known as the village idiot, crying for effect during inspection, saluting anything that moved, and generally creating comical havoc. He became an expert on KP duty and eventually ended up tending the pigs. But it was here, after being pushed into a Unit show, that he

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discovered his talent for making people laugh and, by the time that his two years of service were up, he knew that he wanted to be an actor.

He received a scholarship to attend a small drama school in London but had several months to wait, so joined the Merchant Navy to fill time. "It was good preparation and was quite good fun. It's all grist for the mill, isn't it?" He worked on board the *Queen Mary* and several other ships, but acting was the main goal and he threw himself into it, supporting himself by whatever job he could work into his schedule. Tending roses, construction work, cleaning garbage areas and houses, reading poetry in ale houses for the experience—he did them all and doesn't seem to regret the time spent this way. "I find acting so difficult, and yet it's the only thing I want to do. It makes me very nervous, does acting. Other people that don't write or don't act think about things or talk about things and say, 'I could write a book,' and they never do or 'I could give an in-

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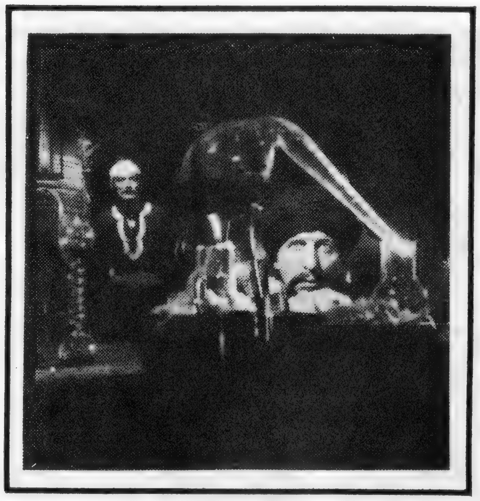
terpretation of Othello,' and they don't. Whereas actors *can*." He smiled and gestured. "They see something and they think, 'Yes, I know,' and they can do a transmutation; they're alchemists. I've done so many other things, but fate is so capricious the way it leads people to doing what they want to do."

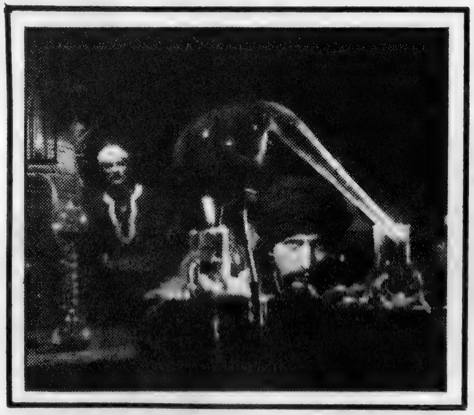
Eventually he was spotted at the York Repertory Theatre, playing the part of a dog in a late-night revue, by a talent scout for the National Theatre, where his first role was that of Don Quixote's horse in *The Trials of Sancho Panza*.

At the National, where he stayed for two and a half years, he was taught how to prepare for a role. "One was encouraged to really research whole periods and there were a lot of discussions about things." Whereas some actors approach a role by a deep sort of academic enquiry, Baker acts out a mixture of informing himself within reason, but finally playing his heart. "I play it off my fingertips and hope that it pleases people." Sometimes this method works well, but sometimes, as in the case of *Macbeth* at the Shaw theatre in 1973, it is a disaster. "Well," he said with a rueful laugh, "I fell on my ass on that one. They threw marshmallows at me and booed me." What did he do that caused such a negative reaction? "I don't know what I did. I thought I had it completely sewn up. I thought I knew exactly what was going on in Macbeth's head, or in my Macbeth's head, but the audience didn't. You see, you have to fake it as an actor so the audience says, 'Yes, I know what he's thinking,' but obviously something went wrong there." This experience disturbed him very much and he glossed over it with a smooth comment, "I was extremely agitated by that."

On the stage he has portrayed a variety of characters from the Prince of Morocco in *The Merchant of Venice* at the Old Vic, to the title role in *The Trials of Oscar Wilde*, and also received excellent notices for his performance as the intruder in *The Novelist*. But, as he began his movie career, he went back to the animals and played a bear in Shakespeare's *The Winter'sTale*, a film that starred Laurence Harvey. "It went nowhere; I've never seen that anywhere," he says now.

It was his second film, *Nicholas and Alexandra* (1971), that first brought him to the attention of the movie-going public. It is "the really big first one" and the one he remembers the most about. Recommended for the role by Sir Laurence Olivier, Baker played the part of the monk Gregori Rasputin and virtually walked away with the film. He received a large amount of media coverage from this work and a five-picture





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deal with Spiegel, but the contract was never followed through as subsequent pictures fell under the inflation and money-problem ax.

Other, not as successful, films include *Vault of Horror* (1973), of which he says bluntly, "It didn't stretch me a bit," a role as the Pope in *Luther* (1973), and a villain in *The Mutations* (1974). "My God, that was a dreadful film," he said. "It ran in London for about five nights, I think. And it got such severe notices here someone said, 'This film could become a cult!' But you never know, you see, when you're an actor. You get offered a script and you think, 'That doesn't seem very good,' and then they tell you that they've got Donald Pleasence playing the lead. And you say, 'Oh well, I'll be working with Donald, who is a very classy actor,' and, indeed, the best part of the film was actually the lunch hours and the evenings off with Donald."

Baker's only X-rated film was *Canterbury Tales*, which won the Golden Bear award at the 1972 Berlin Film Festival. Because of its bawdy language and nudity it was not released in the United States until 1979. (Yes, Baker appeared in the nude, too.) Though critically acclaimed, it suffered censorship and distribution problems, but Baker remembers with pleasure working for the late Pier Paolo Pasolini. "He was such a fast and such a funny and amusing director to be with. He didn't really much care, he just did exactly what he wanted to do. He had a marvelous anarchy which shows in his films. I enjoyed that."

In the United States, Baker is best known for his portrayal of the magician Koura in Ray Harryhausen's *Golden Voyage of Sinbad*. An acquaintance remembers her first viewing of the film, released in 1974. By the time the movie was nearing the climactic fight scene, the audience was wildly cheering Baker's powerful yet sympathetic Koura, and poor John Phillip Law's Sinbad was lost in the shuffle. Baker nodded, "Well, that makes very good sense, actually, because Sinbad's a terrible pain. The special effects are simply wonderful, aren't they? But Ray Harryhausen is a genius."

Baker learned to ride a horse for this film, doing a running leap at full gallop without a double. "I had a genius horse master to teach me, the best in Spain, possibly. It's much easier to ride Spanish horses, since they're cutting horses. You neck-rein them, although they have those very cruel rising bits, so as long as you keep your hands down you're all right. Of course, it's much easier to gallop a horse than it is to canter it. Horses are really dumb things and you've got to be *really* in charge of them."

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THE GENESIS OF THE DALEKS

During a war on Skaro between the Thals and the Kaleds, the Doctor is sent by the Time Lords on a life or death mission to overthrow Davros, the great Kaled scientist—and his dreaded new species, the Daleks. (6)

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Before launching an attack on the deadly gold mines of the planet Voga, the Cybermen try to neutralize space station Nerva with a mysterious virus. (4)

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After a devastating attack and counter-attack by Anti-Matter Monsters, Professor Sorenson's space expedition from the planet Morestra is dramatically rescued by Doctor Who. (4)

THE ANDROID INVASION

Confronted by Android clones of themselves, Doctor Who and Sarah miraculously escape from the Kraals and defeat their invasion of Earth. (4)

"The best special effects of any television program...what makes it work above all is the way it fuses story—magic—and high technology."
—The Guardian

"In Tom Baker, the BBC has the almost perfect DOCTOR WHO; witty, humane, a capacity for self-criticism and an ability to laugh at himself. All these qualities are invaluable to children when they grow up to face the problems of the world."
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THE BRAIN OF MORBIUS

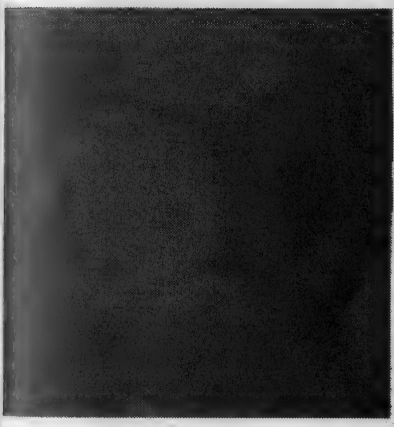
The Time Lords abruptly order Doctor Who to immediately go to the planet Karn where the infamous Professor Solon is creating a new body for the brain of Morbius—the greatest criminal mind in the galaxy—which has been secretly preserved in an elixir of life. (4)

THE SEEDS OF DOOM

Deep in the permafrost of the Antarctic, a rare botanical species is discovered and brought back to England where it develops into a horrific Krynoid—a sinister and apparently irresistible force that threatens the entire Western hemisphere. (6)

THE MASQUE OF MANDRAGORA

Doctor Who is challenged by the Mandragora Helix, a mysterious energy force which causes his Time and Space Machine—the Tardis—to land in Renaissance Italy where he and Sarah are confronted by the Brethren of Demnos, an underground religious cult that plans to enslave mankind. (4)



THE HAND OF FEAR

A semi-fossilized living hand uncovered in a quarry explosion forces Sarah to take it to a nuclear reactor in order to feed on atomic power and regenerate itself into the evil Eldrad—who then plans to dominate the galaxy. (4)

THE DEADLY ASSASSIN

Doctor Who returns to Gallifrey and finds himself framed for the planned assassination of the President of the Time Lords—a diabolical plot engineered by The Master and highlighted by a deadly battle within an hallucinatory dreamscape. (4)

THE FACE OF EVIL

On a strange planet, Doctor Who and his new companion, Leela, meet the Tesh's giant computer Xoanon—which has created a supreme instrument of destruction that looks and sounds exactly like the Doctor himself. (4)

THE ROBOTS OF DEATH

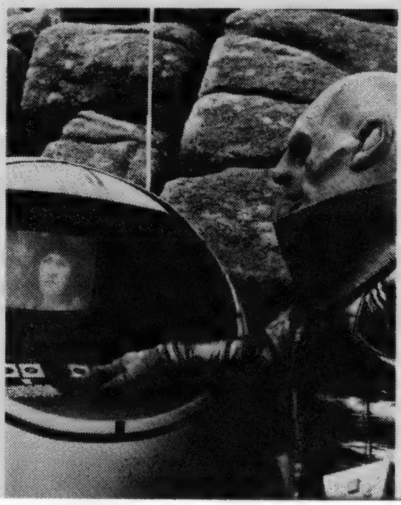
Doctor Who travels in the Tardis to a distant planet where he must do battle with a mad scientist who has built an army of Robots and plans to make them rule the world. (4)

THE TALONS OF WENG-CHIANG

In Victorian London, Doctor Who is caught up in a macabre murder mystery involving the Tong of the Black Scorpion, the House of the Dragon and Magnus Greel, a warped war criminal from the 51st Century. (6)

HORROR OF FANG ROCK

Barricaded in the lamp room of Fang Rock, a remote lighthouse station, Doctor Who and Leela face the onslaught of a Rutan intelligence scout who, in human guise, has been using the tower to transmit information to an enemy battle fleet in deep space. (4)



THE INVISIBLE ENEMY

Professor Marius, with the aid of his dog-like walking computer, K9, tries to save Titan from a virus swarm from outer space by cloning and miniaturizing Doctor Who and Leela—and then injecting them into the Doctor's spinal column to track down and destroy the nucleus. (4)

IMAGE OF THE FENDAHL

The Doctor lands on present-day Earth and discovers a scientist who is running experiments on a 150 million-year-old human skull that is, in fact, the receptacle for the Fendahl, a creature which lives on death, absorbing the life force from anyone around it. (4)

THE SUNMAKERS

On Pluto, Doctor Who discovers the Sun Company, an alien-controlled business operation that is expanding through the galaxy and subjugating other races by the misuse of commercial power. (4)

UNDERWORLD

On a mission to find a missing spacecraft from a planet which blew up over 100,000 years ago, Doctor Who lands on the edge of creation to battle with the Oracle, a sinister computer that controls the gene bank cylinders of the lost astronauts. (4)

INVASION OF TIME

The Doctor returns to his own planet, Gallifrey, to claim his position as President. Then, to everyone's horror, he strangely appears to turn traitor by collaborating with a force of invading Vardans sent by the Sontarans from a distant Quasar. (6)

On television, he appeared as the Indian doctor with Maggie Smith in *The Millionairess*, the ship captain in Jack Smight's *Frankenstein: The True Story*, and starred in *The Author of Beltraffio*. But after *Sinbad* he again found himself without work, so he went back to building construction as a cement worker, which is where Barry Letts, then producer for *Doctor Who*, found him. When the third Doctor, Jon Pertwee, announced his imminent departure, BBC-TV's Head of Drama Series Bill Slater asked Letts to check out Baker's performance in *Sinbad*. Letts liked Baker, and the rest (as they say) is history. Though he remembers watching the show occasionally and thinking that, from an actor's point of view, it would be an interesting part, he did not research the former Doctors. "I did not! *No!* I kept my fingers crossed that they'd let me sign the contract before they asked me what I was going to do with it, because I had no idea."

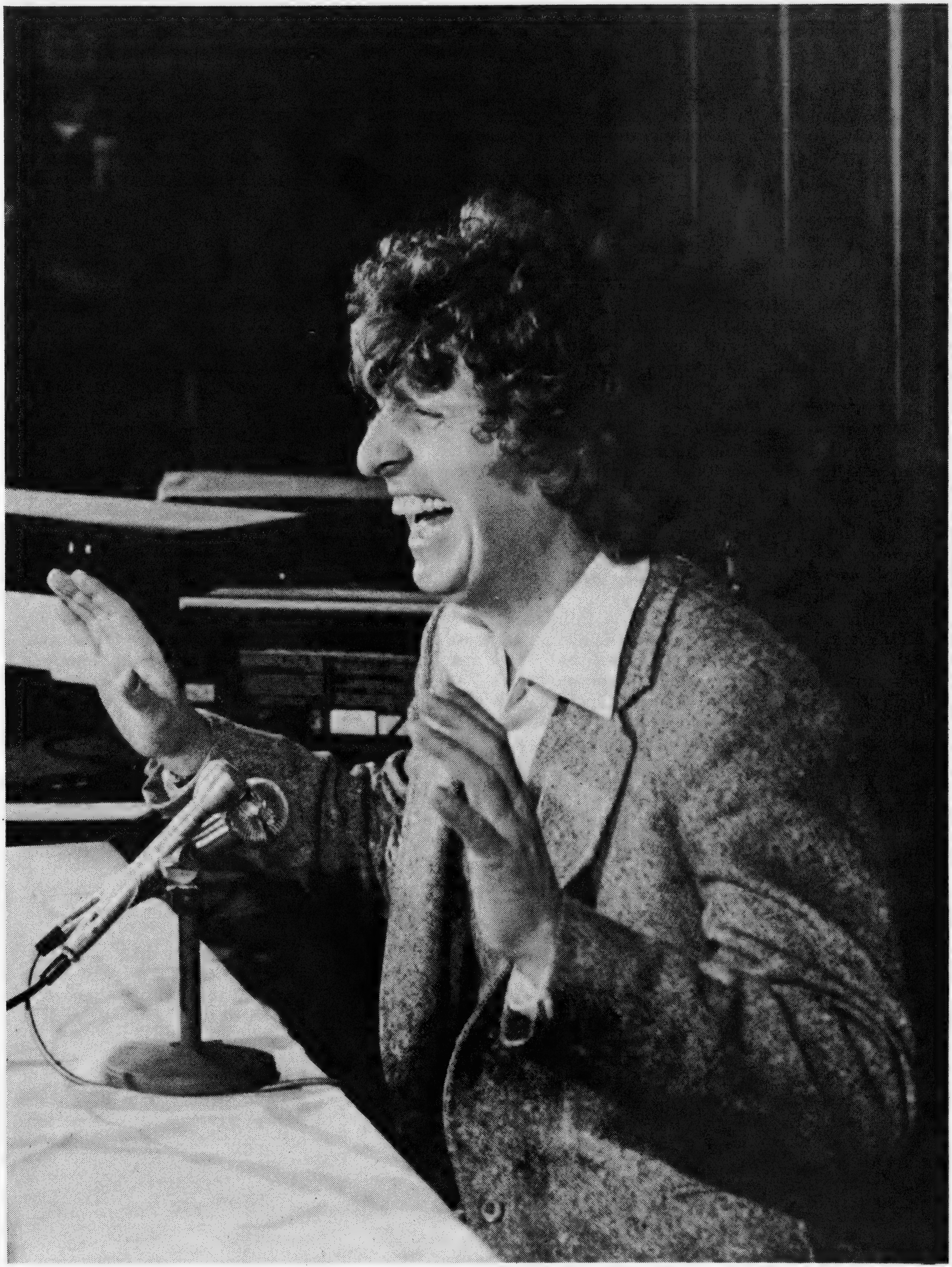
The various co-stars Baker has had over the years as the eccentric Doctor speak of him with affection, as one who cares more for the quality of the show than his own part in it. "He is a perfectionist," Lalla Ward later told me. "He is obsessed with trying to make the scripts more on the ball and his caring about the show is what makes the show so good."

When I remarked to Baker that some of his mannerisms were very close to those of William Hartnell, the first Doctor, especially the 'Ssshhh' routine, he was astounded. "Really? I don't know what Bill did it for. I only say 'Ssshhh' to make people laugh. I mean it becomes a catchphrase, doesn't it? I always say," he widened his eyes and put his fingers to his lips, " 'Ssshhh'," he whispered, "when I make the noise which, I think, amuses children acutally. If I actually drop something I go 'Ssshhh!' to somebody else, and I think that that amuses children. So that's the only reason I do it. I do a lot of things to make people laugh."

Baker has been labeled the most popular Doctor, and his lifestyle, whether he likes it or not, has changed because of it. He can't go into pubs any more "because I'd be observed" and taking a friend to dinner has become "very tiresome. Also it gets very tiresome for anyone I'm with. You see, if I took Jane out to dinner, down Chelsea or somewhere like that, people would recognize me and say, "That's Tom Baker. That's Doctor Who.' And the next thing, nobody would *dare* disturb our conversation, but somebody will say, 'Who's the bird with him? Is she anyone famous?' And poor Jane's sitting there thinking, 'I wish they'd go.' Because it's actually very tiresome when you're being watched eating. "Because it's a... a... such a private thing, isn't it? It sort of means you have to eat very carefully, you know. I'm not allowed to splatter or be sick or spill the wine."

Gossip columns have tended to follow his every move, expanding his private life out of proportion. "The other day I was at a party with someone I didn't even know, I didn't even know their surname. She came up to me on the street, I think she is a journalist I know, and she said, 'Look, Tom, there's no use pretending, I really want to go with you to a free do. It's for Robert Powell's new film and I've asked about ten other chaps I'd rather have and they've all said no. If you want a free drink and a bit of a giggle...' So I said 'Okay' and I went off and I just happened to pick up, well, someone had taken my wine glass. It was the end of the evening, and I just happened to pick up a bottle of wine... it was *nothing*. Jane wouldn't bat an eyelid you know, if I came off like a pig. It was my wine anyway. There was no question of saying, 'Do you want some wine?' There were twelve bottles. So I pick up (the bottle) and as I raised it to my mouth," he mimed his actions, "Somebody fired off a picture. And there it was the next day in the gossip column saying, "BUMPTIOUS THESPIAN TOM BAKER DISAPPOINTS MILLIONS OF HIS FANS, TOO GREEDY EVEN TO WAIT FOR A GLASS.' Now that wasn't... that's just not *on!*"

This type of attention has made him very careful of how he behaves in public. "That kind of thing makes you very jumpy, you see. I mean, if I meet someone on the street, I can't embrace a girl in the street, not *downtown* I couldn't. So when people are talking to me very often I have to sort of distance myself, otherwise there's another snippet somewhere, you know, 'What do we hear about Tom Baker looking closely into the eyes of Diane Cilento last night' and you think, 'It was only because either she's short sighted or there's so much bloody noise going on, I was trying to listen!' So those things are kind of tiresome. But, on the other hand, I'm just saying that they're tiresome. I'm not complaining *hotly* about them because *that's the name of the game*. You can't complain. I don't expect people to become blind. Because you know, occasionally I see a film actor I know, occasionally, and I'm daunted. And I feel exactly what the children must feel when they meet me. I remember once meeting James Stewart and being absolutely speechless. And I just didn't know what to say to him. I just said, 'Hi' and I kept thinking *Destry Rides Again* and *The Glenn Miller Story*. Because *no one* is immune to fame. *No one!* Someone once said, "Fame is a



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great aphrodisiac.' Doesn't matter how sophisticated Alaister Mill is who runs this building, or Ian Trafalgar... when they bump into Prince Charles, a formality occurs."

I asked Baker if the price he was paying for his fame was worth the problems and there was a long silence before he answered. "I'm willing to pay that price, yes. So therefore, for me it's worth it, yes. That's value for me at the moment. I mean, *sometimes* I feel that I can't go on a minute longer. Among adults, never among children, but among the adults I sometimes feel this is silly. Enough of this and go back to some kind of relative privacy."

Baker was the youngest Doctor, a bachelor during his tenure, and as he became more "seeable" he found that women began to look at him differently. "You see, there's a kind of... it's a sort of intimacy with people I meet at, say, at dinner parties or a first night party or something. They think they know me. I'm not a *stupid* man and I'm clever enough to realize actually what they're responding to, which is understandable, is fiction. They're not responding to Tom Baker, because they don't know me. They assume that I'm like that character, who laughs at interviews, who's a bit silly and always reliable, which I couldn't be."

But he doesn't mind this. "The intimacy is established very quickly, and people are usually very affectionate. I don't take that very seriously, because I realize the potency; it's television they're responding to." Once the formal talk is out of the way, however, and the gossip and small talk begins, attitudes change. "After an hour the real person, the real character begins to emerge, doesn't it? That's why gossip is so important. Gossip is the spice of life. Anyone who says he doesn't like gossip is lying through his or her teeth," he said, baring his teeth. "It might take you two months if you met someone on a train and talked to him. But in two hours at a dinner party, someone will make a remark about capital punishment that calls for an answer, and that answer might be very revealing, because it's just gossip."

As for forming relationships, it's not difficult. "But of course I'm obsessively preoccupied with *Doctor Who*; I don't have all that much time, actually, which is a silly concession to make because there are other things in life besides acting and being in a program."

In England, Baker's fans are primarily children, who turn out in droves when he makes a personal appearance. A large portion of what little spare time he has is devoted to visiting hospitals and putting in hours at charity functions for children. In the United States, the majority of fans is grown. Baker thinks this must have something to do with programming. "*Ours* is all to do with a jolly Saturday afternoon; it's a family slot. If you market something at half-past five or six o'clock it's still the anticipatory time. You still haven't gone out to dinner, people still haven't got their clothes on to go out dancing or out roller skating. It's that suspended time, when you might sit down with cups of tea or your first drink. It's clever marketing." In the States, the program is frequently shown later in the evening, when children are in bed. He would be very interested to know what would happen to the English audience if two four-parters were rerun on a week night as an experiment. "But they're not interested in that; the spot it's in now holds off the opposition."

The difference in the ages of his fans is reflected in the type of mail he gets. With the occasional exception of a teen-age pubescent girl, "who gets a thing about the character of the Doctor," Baker's letters from English fans are admiring of the Doctor and ask for a signed picture. He finds the mail from the older Americans quite different. "Some of them are very charming. A girl offered me a thousand dollars a couple of weeks ago, to spend an afternoon with me. She offered to fly over here and spend a thousand dollars if only I would talk to her for an afternoon or something like that."

December 1, 1979, Baker attended the *Who* convention in Los Angeles and was astounded not only by the age difference, but by the overwhelming welcome he received. "That was a hell of a rushed trip, that. I was very impressed; I've never experienced a response like that before. I was slightly squiffy and terribly nervous. I remember doing a terrible routine with a piece of celery or something. You know, when I go out, there are hundreds of children there. I've got on good with small children. I'm not so good, actually, with adults."

I met Baker at that convention and he told me at the time, "I don't understand it all, but this is the greatest night of my life." More than eight hundred people attended with several hundred more turned away at the door due to lack of space. Baker signed autographs and talked until exhaustion forced him to retire, but not until impromptu plans were made for another session the next day on Venice beach. When I told him there was a videotape of his routine with the celery played at the next convention he was anxious about it. "Did it get a laugh again? Oh good," he said with a relieved sigh.

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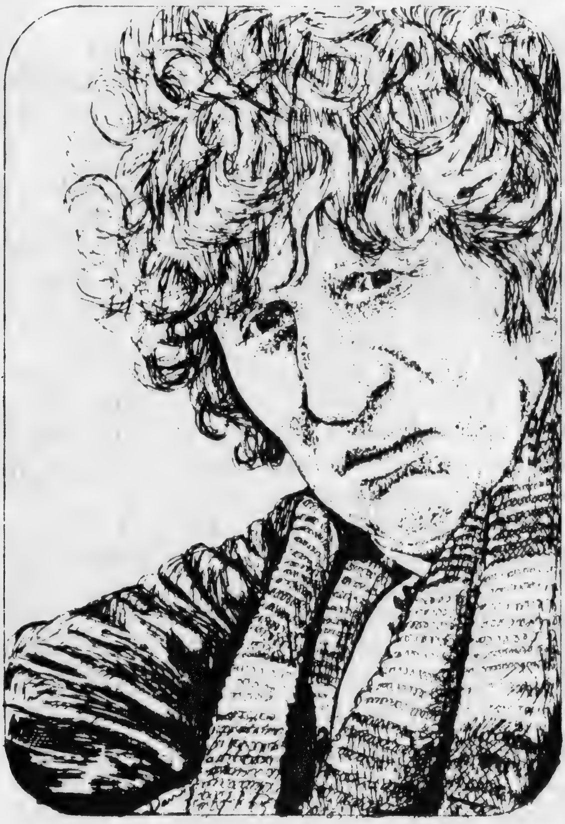
In the seven years Baker has portrayed the Doctor he has "traveled" with nine companions: a Navy doctor named Henry Sullivan, the journalist Sarah Jane Smith, the savage Leela, the robot dog K-9, two versions of the Time Lady Romana, Adric the smart-aleck young boy, and the newest pair, Tegan (an Australian airline stewardess) and Nyssa (a noble alien). But Baker wishes that, just once, the production company had allowed him to have an older companion. "I'd adore it! I've often suggested it. It'd be lovely to have a marvelous old lady who really couldn't run very fast. I remember when they were considering Miss Ward for this, I remember actually offering. I said, 'Well why don't you ask Miriam Margolis?' whom I consider to be a dazzling Jewish actress we've got who's built like a taxi, ahhh, but she's really high speed. I think we fall into the obvious trap of assuming all juvenile girls should be pretty." The idea that people are judged on their looks bothers Baker. "The suggestion of that is that girls who aren't so pretty can't be interesting. Or girls who are fat can't be sexy and witty. Or old ladies can't be thrilling companions. People are individuals and it's the individual who is so winning, isn't it, when you get to know them. Because it's what inside people's heads that's important, not the size of their bottoms. Or, indeed, the quality of their complexion or their age. Because that is an accident."

Terrance Dicks, former script editor for *Doctor Who* for five years and occasional writer for the show, gave the production office viewpoint on older companions while he was with the show. "It's a question of seniority, I think. The Doctor has always been the older and therefore the leader, somehow. And you think if there was an older person you would feel they have to be deferred to or catered to in some way. In a situation where they were there all the time I think it would give you a problem, because it's very much the Doctor's show and he must always dominate it. And so it's better if the companions are younger or more inexperienced. You get this kind of fatherly relationship, you see."

A growing complaint from critics of the show has been that the violence is too strong for a children's series. Baker disagrees. "I think there should be much more violence of the sort of violence children adore. I don't mean the realistic violence of fists or knives, that kind of violence, which I despise. I think, 'Really, so cliché.' I hate laser guns. I mean, sometimes when the monsters attack me I would adore to get a pepper gun out and sort of sneeze them over cliffs." He chuckles. "Yeah, I think the children would possibly like that. Or hypnotize them more. Outsmart them, instead of which, of course nearly all science fiction, or at least fantasy, is resolved by dynamite, which really I find pretty tedious. All ours are resolved by explosions. And it's the villains exploding themselves, because, of course, the moral hero which I play can never actually press the button. He just sets up a situation in which they actually take the decision and they take the wrong decision because *good* conquers *evil* in melodrama. It's not like in real life."

Being the star of a BBC television series, even one as popular as *Doctor Who*, which is the longest-running science fiction show in the history of television (with an 18-year run), does not mean that Baker has a say in the manner in which it is presented. "I'm sometimes allowed slight influences on *Doctor Who*, you know, but only slight ones."

Several years earlier, during "Image of the Fendahl," the Doctor handed a man a gun so that he could commit suicide. "It does seem rather out of character for me to have handed someone a gun to kill himself." He tried to remember the circumstances, but couldn't. "Yes, I suppose the thing is that, in a modern sense, he took the decision. But it does seem rather out of character. I'm surprised that I did that. But then I *do* make mistakes. Maybe we couldn't get out of that any other way." He frowned, then gave a small laugh. "Maybe it was just written in the script."



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He is never happy with the writing on the show. It always seems rushed and hurriedly put together to Baker. "One thinks if one had more time one could raise the standard so one could do it better. But I mean, I *never ever* am pleased with the scripts. I always have severe reservations. People in the office say, 'Come on, they've worked hard on these,' but they never make me feel fine, never make me feel great like a Shaw play or Shakespeare."

Though it had not yet been announced publicly that Baker was leaving the show, he brought up the subject. "There are certain signals. Before you leave such a lovely job as this, you know, it takes a bit of thinking about. I do find it rather more tiring than I used to do, therefore slightly more difficult to do. And then one consults the figures and then you receive signals from the people you work with, I mean each department you work with, and the production office. You pick up all sorts of signals, and then if you're generous with yourself and generous to the people you—and I'm very grateful to the BBC—you then put all those things together and you sit down with someone and say, 'Look, you know I think it's time I jumped out and let someone else have a go,' and they say, 'Fair enough,' and you end it amicably. I can't think of *anything*," he added, "that I have really achieved and seen through with any success except *Doctor Who* and I'm *never* pleased with that.

In the United States, reaction to Baker leaving the show has been mixed. Fans are pleased that now he will be free possibly to work on this side of the Atlantic, but many feel he was pushed out by new producer John Nathan-Turner. In a December telephone conversation with Jane Judge, I asked her about this possibility. "Not at all," she told me, apparently very surprised. "It was entirely Tom's decision."

Baker has not entirely devoted his life to *Doctor Who*. He is a voracious reader and at one time was quoted as having more than two thousand books in his library. Now, though, "It's diminishing, actually," he said with a grimace. He frequently goes to the theatre and has definite opinions on other art forms.

"There's no use arguing about Michelangelo's *David* or his *Moses*," he says. "You don't have to be an art critic to look at Velazquez's painting of Innocent X you know, with a mighty Pope sitting in his throne. You look at it and your heart actually says, 'That... yeah... that's *it*!" That is something *extra*ordinary,' because it evokes a chord which is simultaneously exhilarating and simultaneously sad, because everything that is beautiful is at the same time sad, isn't it?"

Baker enjoys poetry and frequently will spout lines while filming. His voice, being naturally low-toned and distinct, raises chills down the spine when he quotes from Wilfrid Gibson's "Flannan Isle" in "Horror of Fang Rock." "You look at a line of poetry," he said. "And you think, 'Yes, I've felt that,' when someone *gets* it right in one."

That same voice can be heard over most of the commercial breaks in British television. Baker is the spokesman for Sainsbury Foods and does the voice-overs for their myriad of products (wine, cake, peaches, yogurt) as well as an Alka-Seltzer and a very arresting line at the end of an ad for the Chicken Council. All he says is "What are you having this Sunday?" but the suggestive quality in the voice stops you in your tracks. He is never seen in these commercials. He laughed when I mentioned the chicken. "It's amazing what one does. Once you're in one, you're into them all; you can't draw back. They pay quite well, you know. I wouldn't do a visual commercial. The image is so potent that it would be unfair. It's getting so heavy, television terrorizing children into terrorizing their parents. An awful lot of people in this country are going to have a very miserable Christmas with the recession here. Television's not going to help by telling people what they should be buying for their children."

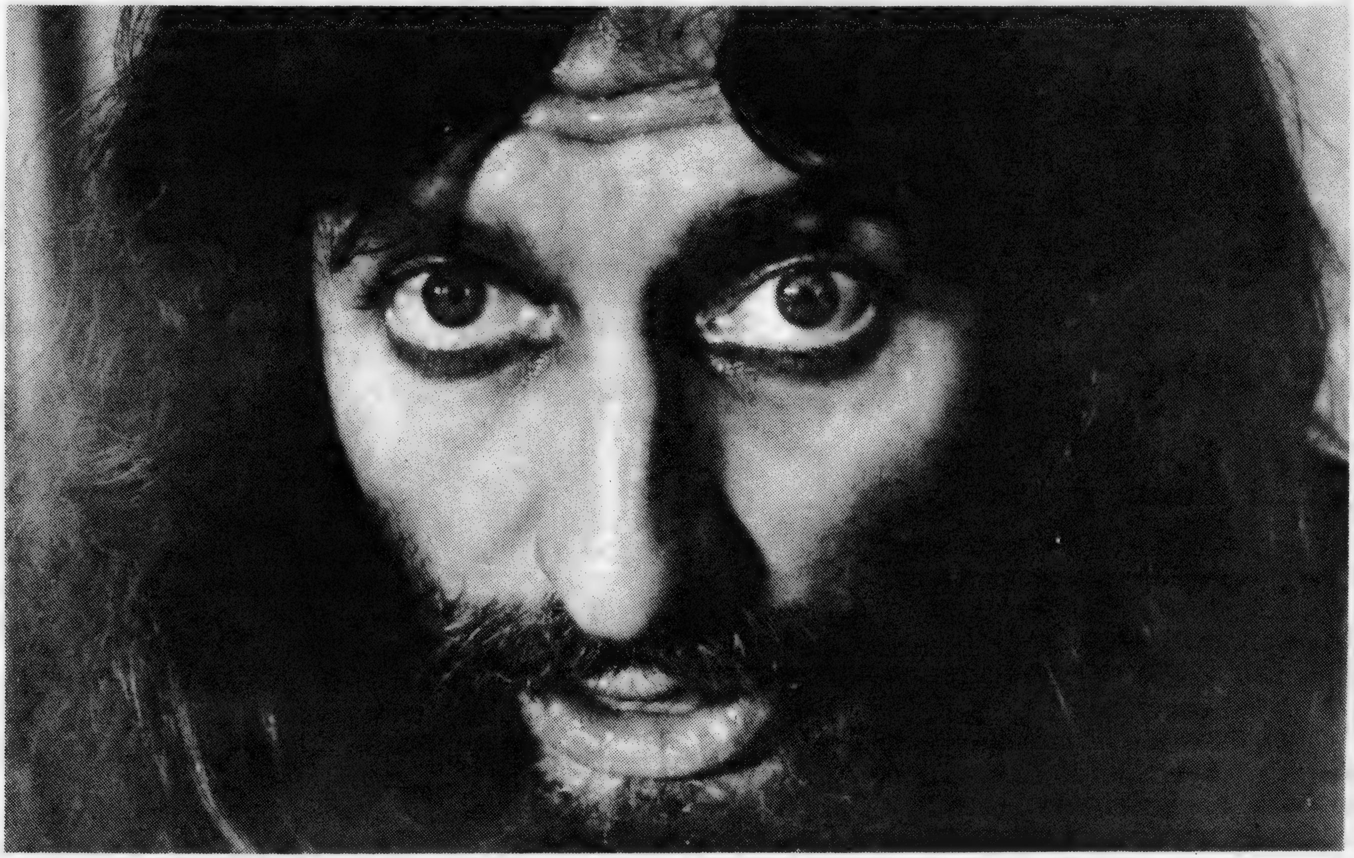
What are more interesting to do, Baker thinks, are the audio-visuals done for internal use in large firms. "Those are twenty-page commentaries which are sometimes very difficult, and they're *fun* to do."

He has made recordings of such classical works as *Doctor Jekyll and Mister Hyde* and *Journey to the Center of the Earth* and one with Elisabeth Sladen, a *Doctor Who* story entitled "Pescatons." Such recordings were fun at the time, but there are no plans to do more in the future.

In 1979 Baker appeared in the made-for-television melodrama *The Curse of King Tut's Tomb* with Robin Ellis and Raymond Burr, but found that most of his part ended up on the cutting-room floor.

"They cut that right down to the bone. There were little bits of comedy I tried to put in which obviously somebody thought was detracting from Raymond Burr," he paused. "For some reason he didn't take me to his heart. I mean, he must have a big heart, he's the biggest man I've ever seen in the world."

Baker calls *Doctor Who* a "science fantasy," a medium that "engages my imagination" and he is



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frankly "not interested in science fiction at all which, of course, disappoints a lot of fans, but they *must* know that."

Though as the Doctor he has met with many and varied creatures from all corners of the galaxies, Baker states, "There isn't actually conclusive evidence that there are other creatures." He begins to speak philosophically, "What is very touching about humanity is the large number of them [who] *desperately* hope that somewhere in the universe there is a discernable pattern, perhaps people, who have learned things. We have been on this planet for millions of years and appear to have learned *everything* and *nothing*. We have made stupefying advances in science and technology and yet cannot live at peace with each other. What is the use of all that wisdom, what's the use of all these airplanes? We now live in a world when I don't think it would be an exaggeration to say that the word 'apocalypse' is on peoples' minds. They're feeling nervous because they feel that perhaps their bloody destiny is facing them."

Baker finished shooting *Doctor Who* in mid-January, and his last show is scheduled for broadcast in March. His future acting plans are as yet unsettled though he knows what he would like to do. "I'd adore to play Count Dracula. I'd adore to play Captain Hook. I'd adore to play several Chekov characters like Guyif in *The Cherry Orchard* or Uncle Vanya. All those *crazy* characters, anything that's funny." He would also like to play Sherlock Holmes and especially Long John Silver but fears that he is at an age where the cartilages in his knees would not be able to stand the constant pressure of being tied up under an 18th-century frock coat. Being what he describes as a "character actor," his age and rapidly graying hair don't really bother him from an acting point of view. "One of my great heroes who keeps me going when depression raises its ghastly head is, of course, Sidney Greenstreet, who didn't do *The Maltese Falcon* until he was sixty-one. It doesn't matter that, finally, I become fat or, in fact, indescribably thin, depending on what happens to me. Leading actors live a life of *great* anxiety."

He carried a copy of *Falstaff* with him, a book about the life of the famous Shakespearean character Jack Falstaff. It is a character that interests him and he describes the book as "funny and pathetic and appallingly bawdy. Indescribably bawdy! In fact, I just read a chapter that made me blush!" There is a possibility that he will be doing a one-man show of it if the details can be worked out.

"Of course I hope, in my fantasy, that my career might actually take a turn in the United States, simply because of the connection of the television which means *I am not unknown*." Robert Enders, a major Hollywood producer, has been interested in doing a *Doctor*

Who movie for several months, and negotiations are under way. Based on an original script by Baker and Ian Marter (who played Harry Sullivan and has done three novelizations of *Doctor Who*), the only element lacking is a screenplay that would do justice to what Enders calls, "the most interesting and unique character in television today." Enders, currently working out of Bowden Productions Inc. (a company he formed with Glenda Jackson), adds, "Tom is an actor of exceptional talent and integrity and I can't imagine any other person doing the part in the film." He visited the BBC not long ago and then viewed Baker's work as the Doctor. "The more I watched," he states, "The more excited I got. It's a producer's dream, a sure thing."

Rather than follow the narrow restrictions of television, the plot was conceived on a much wider scale and is what Baker calls a "comedy thriller." Though the finished script has not been agreed upon, "the basic story line is just about a man, a creature out in space who doesn't want to conquer the universe or anything," Baker said with a smile. "He's called Scratchman and his business is mischief."

With the current renewed interest in English actors who have become international stars, Baker muses over his chances in the States. "English actors are better than American actors simply because they have more training and more opportunity to act. It's not a question of talent. In some ways we are less talented, certainly in that area of the virtuosity of Broadway-type actors who can sing and dance and do all sorts of things. But that's because they have more practice at that. We're better at it generally because we have more practice and it's easier to fail over here. It is possible that, in the States, they might think of me as just some kind of middle-aged zany, and I'm possibly that, but I'm someone else, too, and I can do other things."

With the varied experience Baker has in the acting field, he finds that he doesn't prefer one area to another. "One gets the most pleasure, as an actor, in *really* thinking, 'This is nearly very good,' or 'I'm nearly doing this very well,' or 'It's very satisfactory.' I don't prefer television to the theatre, or the theatre to cinema, or the cinema to both of them. We mix ours much more than you chaps do over there, we really do mix it. You just do whatever's going, you know. There's nothing I really prefer—just good things."

Baker is an introspective man who has learned by bitter experience to "expect disappointment" and to be philosophical about life. "In most people's lives, they grow old or love doesn't last or life is full of disappointments. One learns that very early on, sometimes in their childhood, and sometimes in very early childhood too." He turned to look in the mirror. "I think my image of myself is one of acute disappointment, because at my age and with my physical decline and the fact that my contemporaries begin to die or begin to look older than I am, I think there's been a terrible mistake. I mean, I'm not old. When I look in the looking glass to shave in the morning, I feel I really should get myself another looking glass because there's something wrong with the looking glasses both at the BBC and in my flat because they both seem to me to show a rather lined, graying-haired, middle-aged man which is, of course, exactly what I am." He shook his head. "It's sad growing old. I don't"—he paused—"I don't want to grow old. I don't want to be disappointed. I don't want to be humiliated by illness, and yet I know at my age that is what faces me inevitably. I can't do as many press-ups as I used to. I run up escalators occasionally to demonstrate that I'm still slightly virile, but usually my heart at the top is pounding so much that I've lost my voice or something. Growing old and being ill is a humiliating experience, because it incapacitates you and puts you in the hands of other people. I hope I go out with a really *cataclysmic* heart attack. The thought of actually being incapacitated by a stroke or an irreversible cancer which would reduce me terribly and make me dependent on people, that would humiliate me. Its inevitability is rather disturbing. One senses it but doesn't think about it too much, otherwise you'd never do anything. But at the same time, I'm philosophical enough not to despair."

Along with the career changes in Baker's life have come the personal ones. Divorced for many years and with two grown sons, in November he and his former co-star Lalla Ward announced their engagement, and they were married December 13, 1980. "It's fantastic," Jane Judge told me. "They walk around just shining. Tom's ecstatic."

It is a radical change for a man who has considered himself strictly bachelor material for so long, but he has never been afraid of facing change. The courage he has shown in facing the choices he has made has brought him to the point where he is today: Again facing the unknown, as a married man and as a free-lance actor. His choices in the future may not be the ones his fans hope he will make, but for Tom Baker they will lead to the extraordinary as they always have. Whether as monk, seaman, bricklayer, actor, or husband, he will continue to face the unknown—and conquer it.

THE FILMS OF TOM BAKER

Nicholas and Alexandra (1971) (Columbia Pictures) 183 minutes

Cast

Nicholas...Michael Jayston
Alexandra...Janet Suzman
Alexis...Roderic Noble
Olga...Ania Marson
Tatiana...Lynne Frederick
Marie...Candace Glendenning
Anastasia...Fiona Fullerton
Grand Duke Nicholas...Harry Andrews
The Queen Mother Marie Fedorovna...Irene Worth
Rasputin...Tom Baker
Count Fredericks...Jack Hawkins
Dr. Botkin...Timothy West
Tegleva...Katharine Schofield
Gilliard...Jean-Claude Drouot
Nagorny...John Hallam
Dr. Federov...Guy Rolfe
Col. Kobylinsky
Count Witte...Laurence Olivier
Stolypin...Erci Porter
Sazoniv...Michael Redgrave
Kokovtsov...Maurice Denham
Rodzianko...Ralph Truman
Guchkov...Gordon Gostelow
Kerensky...John McEnery
Lenin...Michael Bryant
Mme. Krupskaya...Vivian Pickles
Trotsky...Brian Cox
Stalin...James Hazeldine
Martov...Stephen Greif
Pankratov...Steven Berkoff
Plekhanov...Eric Chapman
Yakolev...Iam Holm
Yurovsky...Alan Webb
Avadeyev...Leon Lissek
Goloshchekin...David Giles
General Alexeiev...Roy Dotrice
Prince Yussoupov...Martin Potter
Grand Duke Dmitry...Richard Warwick
Dr. Lazovert...Vernon Dobtcheff
American Ambassador Root...Alexander Knox
British Ambassador Buchanan...Ralph Neville
French Ambassador Paleogogue...Jorge Rigaud
German Consul Sklarz...Curt Jurgens
Gapon...Julian Glover
Petya...John Shrapnel
Sonya...Diana Quick
Col. Voikov...John Forbes Robertson
Flautist...Alan Dalton
Young Bolshevik...David Baxter
Young Opera Singer...Penny Sugg

Crew

Producer...Sam Spiegel
Director...Franklin J. Schaffner
Screenplay by...James Goldman
From the book by...Robert K. Massie
Music composed by...Richard Rodney Bennett
Associate Producer...Andrew Donally
Costume Designer...Yvonne Blake
Film Editor...Ernest Blake
Film Editor...Ernest Walter
Additional dialogue by...Edward Bond

I racconti di Canterbury (The Canterbury Tales) (1971)

Cast

The Student...Tom Baker
Director...Pier Paolo Pasolini

[Obviously, this listing is not compiled from any exhaustive source material. If any reader can supply more details of cast and crew, *Fantasy Empire* will run them.]

The Vault of Horror (1971) (Cinerama. A Metromedia/Amicus Production) Rated "R." 93 minutes.

Cast

"Midnight Mess"
Rogers...Daniel Massey
Donna...Anna Massey
Clive...Mike Pratt
Old Waiter...Erik Chitty
Waiter...Jerold Wells

"Bargain in Death"
Maitland...Michael Craig
Alex...Edward Judd
Tom...Robin Nedwell
Jerry...Geoffrey Davies
Gravedigger...Arthur Mullard
"This Trick'll Kill You"
Sebastian...Curt Jergens
Inez...Dawn Addams
Indian Girl...Jasmina Hilton
Fakir...Ishaq Bux
"The Neat Job"
Critchit...Terry Thomas
Eleanor...Glynis Johns
Jane...Marianne Stone
Wilson...John Forbes-Robertson
"Drawn and Quartered"
Moore...Tom Baker
Diltant...Denholm Elliott
Breedly
Breedly...Terence Alexander
Gaskill...John Witty
Crew
Producers...Max J. Rosenberg, Milton Subotsky
Executive Producer...Charles W. Fries
Production Executive...Paul Thompson
Screenplay by...Milton Subotsky
Director...Roy Ward Baker
Assistant Director...Anthony Waye
Photography...Denys Coop
Art Director...Tony Curtis
Editor...Oswald Hafenrichter

The Mutations (1973 in England/1974 in U.S.) (Columbia) Rated "R." 92 minutes

Cast

Nolter...Donald Pleasence
Lynch...Tom Baker
Brian...Julie Ege
Brian...Brad Harris
Hedi...Julie Ege
Burns...Michael Dunn
Tony...Scott Antony
Lauren...Jill Haworth
Bridget...Olga Anthony
Prostitute...Lisa Collings
Landlady...Joan Scott
Tramp...Toby Lennon
Doctor...Rochard Davies
Policeman...John Wreford
Nurse...Elithe Dunne
Dwarf Tony...Tony Mayne
Dwarf Molly...Molly Tweedle
Midget...Kathy Kitchen
Fat Lady...Fran Fullenwider
Skinny Lady...Lesley Roose
Bearded Lady...Lay Bura
Fire-Eater...Dee Bura
Monkey Woman...Madge Barnett
Popeye...Willie Ingram
Alligator Girl...Esther Blackmon
Pretzel Boy...Hugh Baily
Frog Boy...Felix Duarte
Crew
Producer...Robert D. Weinbach
Director...Jack cardiff
Executive Producer...J. Ronald Getty
Screenplay by...Robert D. Weinbach, Edward Mann
Photography...Paul Beesen
Art Director...Herbert Smith
Associate Producers...Herbert G. Luft, Brad Harris
Music...Basil Kirchin
In association with Jack Nathan, special side-show attractions presented by Walter L. Mancus & Sons
Editors..,Russell Weelnough, David Beesley
Assistant Directors...Brian Dunbar, Ray Freeborn, Gareth Tandy

Frankenstein: The True Story (19731 TV movie) (Universal Pictures Television Limited) 200 minutes.

Cast In order of appearance)
Polidori...James Mason
...Leonard Whiting
...Davud McCallum
...Jane Seymour
...Nicola Pagett
The Creature...Michael Sarrazin
...Michael Wliding
Clarissa Kaye
...Agnes Moorehead
...Margaret Leighton
...Ralph Richardson
...John Gielgud
Sea Captain...Tom Baker
Crew
Producer...Hunt Stromberg, Jr.
Teleplay by...Christopher Isherwood, Don Bachardy
Director...Jack Smight
From the novel by...Mary Shelley

The Golden Voyage of Sinbad (1974) (Columbia) Rated "G." 105 minutes.

Cast
Sinbad...John Phillip Law
Margiana...Caroline Munro
Koura...Tom Baker
Vizier...Douglas Wilmer
Rachid...Martin Shaw
Hakim...Gregoire Aslan
Haroun...Kurt Christian
Achmed...Takis Emmanuel
Abdul...John D. Garfield
Omar...Aldo Sambrell
Crew
Producer...Charles H. Schneer, Ray Harryhausen
Director...Gordon Hessler
Photography...Ted Moore
Screenplay...Brian Clemens
Art Director...Fernando Gonzalez
Editor...Roy Watts
Music...Miklos Rozsa
Designer...John Stoll
Assistant Director...Miguel A. Gil, Jr.

The Curse of King Tut's Tomb (1980 TV movie)

Cast
...Eva Marie Saint
Howard Carter...Robin Ellis
Sabastian...Raymond Burr
Lord Carnarvon...Harry Andrews
...Wendy Hiller
...Angharadrees
Hassan...Tom Baker
Newspaper Reporter...Tom Baker [yes, this is correct]
...Barbara Murray
...Faith Brook
...Patricia Routledge
Fishbait...John Palmer
Narrator...Paul Scofield
Crew
Executive Producer...Hunt Stromberg, Jr., Stoddard W Kerby
Producer...Peter Graham Scott
Teleplay by...Herb Meadow
Director...Philip Leacock

NICHOLAS AND ALEXANDRA

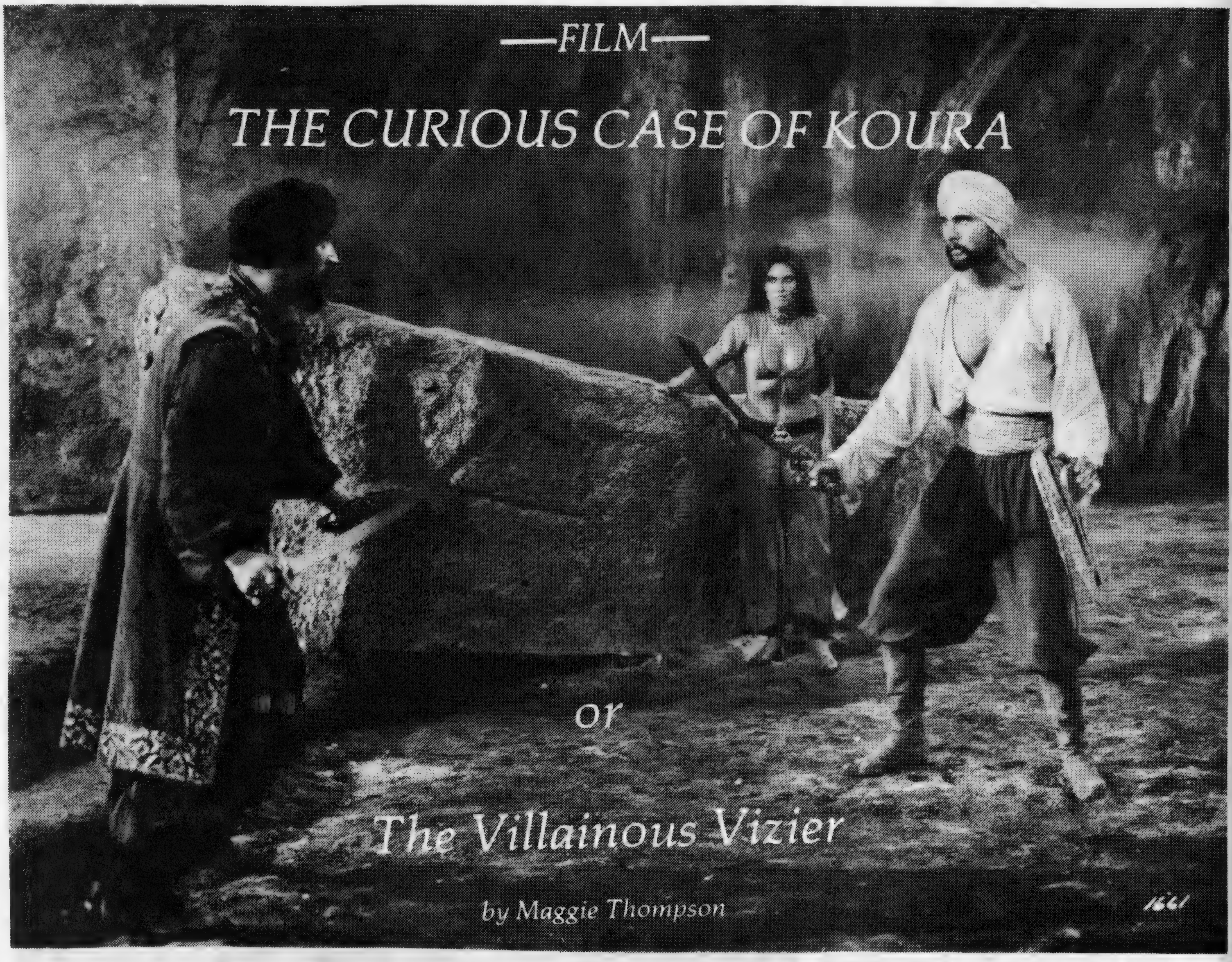
At the time of his casting as Rasputin, "the mad monk" in *Nicholas And Alexandra* (1971), Tom Baker was still an unknown actor to the general public. His stage experience was rich, however, and he was currently playing in the National Theatre, which is directed by Sir Laurence Olivier. When director Sam Speigel decided to cast the role. Olivier suggested Tom Baker for the part, and Speigel agreed to try the actor. Baker looked the part, with "Slav forehead, broad cheekbones, prominent nose and piercing eyes". It didn't take him long to decide that Baker could act the role also.

He was a little unnerved with the role at first. "They flew me in and out the whole time because I had two plays on at the National. I was amazed that anyone would want to use me in a part like that."

The role of Rasputin called for plenty of his acting talent, for the monk was a very strange man. He was a farmer from Western Siberia, married with four children, who claimed to have had a vision from God. He set out to walk to Greece and back, quoting scriptures and, when he returned, was credited with amazing powers of healing and of prophecy. He preached that there was a healing and purifying effect in simply touching his body—a convenient excuse for his sexual appetites. Born Grigori Efimovich, he was soon called Rasputin, which means "the debauchee".

In 1903, he arrived in St. Petersburg, where mysticism was a popular fad. The Tsarina, Alexandra, heard of him and his powers and asked him to help with her child, Alexis, who was a hemophiliac. Rasputin's hypnotic powers and piercing eyes soothed the child and he rapidly rose in favor, surviving many critical attacks and printed accusations. He was even accused of heresy, but the proceedings were dropped under royal disfavor. When the First World War broke out, his influence led to many appointments and dismissals and many were very dissatisfied with the power he held. A group of conservatives, led by Purishkevich and Prince Yusupov, decided to assassinate him on the night of December 29-30, 1916.

The attempt went very badly wrong. Luring him to their trap under pretense of holding a party for him, they laced all his drinks with cyanide. He calmly drank them all, until he had taken enough dosage to kill six normal men. Amazed, the conspirators shot him several times and then decided to dump his body in the river Neva, which was then frozen over. As they fetched a sack for the corpse, Rasputin was even then still alive and trying to crawl away. They beat him into unconsciousness, dragged his body in a sack to the river and threw it through a hole they chipped in the ice. Even then, Rasputin was still not dead, and he tried to escape, but was too far from the hole to make it back. Shot, stabbed, beaten and poisoned, he finally died by drowning....



—FILM—

THE CURIOUS CASE OF KOURA

or

The Villainous Vizier

by Maggie Thompson

©1973 Columbia Pictures Industries

Captain Sinbad is a hero to people. When they go to a Sinbad movie, people see him fighting for truth, justice, and Mom's apple *kaymakli elma kompostosu*.

It's no wonder that audiences assumed in 1974 that *The Golden Voyage of Sinbad* was just another tale of his heroic exploits and took the story at face value. The story seems to involve him as a hero who restores a brutalized Vizier to his rightful throne.

First, Sinbad finds a gold device dropped by a strange winged creature, and, when a man in black demands it, he flees to the port of Marabia. In the city, the masked Grand Vizier tells him the man in black is Koura, who has disfigured the Vizier's face and is plotting to obtain absolute power in the land. The Grand Vizier also says that his gold tablet with the one Sinbad has will lead them to the power, and Sinbad announces it to be a duel between them and Koura. The rest is a story of the race to find a third tablet and to drop all three into the Fountain of Destiny. (Koura tells them each tablet has a prize: "youth, a shield of darkness, and—best of all—a crown of untold riches.") Koura gets the first two, but Sinbad kills him and claims the crown for the Vizier, whose face is restored.

It sounds so simple—a happy story of a hero's successful fight against evil.

But is Sinbad a hero?

What are a few of his heroic deeds?

He finds his crew has tormented a creature into dropping a gold tablet he's never seen before. He doesn't reprimand them but takes the gold for himself. He keeps it despite the urgent request of his first mate, "For the love of Allah, cast it overboard."

He knows the gold isn't rightfully his, but when an owner (Koura) does appear to claim it, Sinbad not only refuses to return it but also deliberately startles Koura's horse into throwing him to the ground.

He then steals one of Koura's horses.

Sinbad agrees to shanghai a young man for the man's father—without investigating the circumstances—for the sum of 400 gold pieces and a slave girl.

Sinbad's first mate warns of dangers ahead, but Sinbad says they should go on, and the Vizier promises "a handsome prize" for every man. Nothing is said about what the pay may be. No choice is given the girl or the shanghai victim—and the latter is threatened with starvation if he doesn't work and mocked for his fears at being assigned crow's-nest duty.

When Sinbad finally meets Koura face to face again, Koura is aged and weakened. His beard is grey. Nonetheless, Sinbad throws Koura a sword he has never used before and announces, "To the death." It seems a safe bet.

He steals the two remaining tablets from Koura while Koura is deep in prayer.

He hides while a centaur and gryphon fight, despite the knowledge that he could interfere to defeat his enemy (the centaur).

When he and his men do attack the centaur, weakened from its battle with the gryphon, four of them work together, and Sinbad stabs the unarmed centaur to death while the others harry it with a spear.

This is a hero?

Maybe, then, the hero is the Vizier. Certainly he's fighting for the idea of good—to save Marabia from the evil Koura.

Well, the Vizier is a strange one. He never joins in any fight. He usually tags along far enough behind to be out of the action but close enough to give Sinbad instructions as to what he wants done next. He seems remarkably well informed about lands and peoples he's supposedly never seen. He knows that the tattoo on Margiana's hand means she is "the chosen one" of the Lemurians' centaur—but never mentions it until it is too late to protect her. He claims the sultan wanted him to have the throne—but says the sultan hid from him the way to get it. It doesn't seem to be a logical story.

In fact, come to think of it, his is the only word Sinbad has that Koura is evil.

Might that be a clue?

Who is left to be the hero, if Sinbad is a gullible thief and bully and if the Vizier is a questionable character?

How about the man whose property is stolen, whose claim to the throne is never given a hearing, and whose actions consistently show thoughtfulness and generosity?

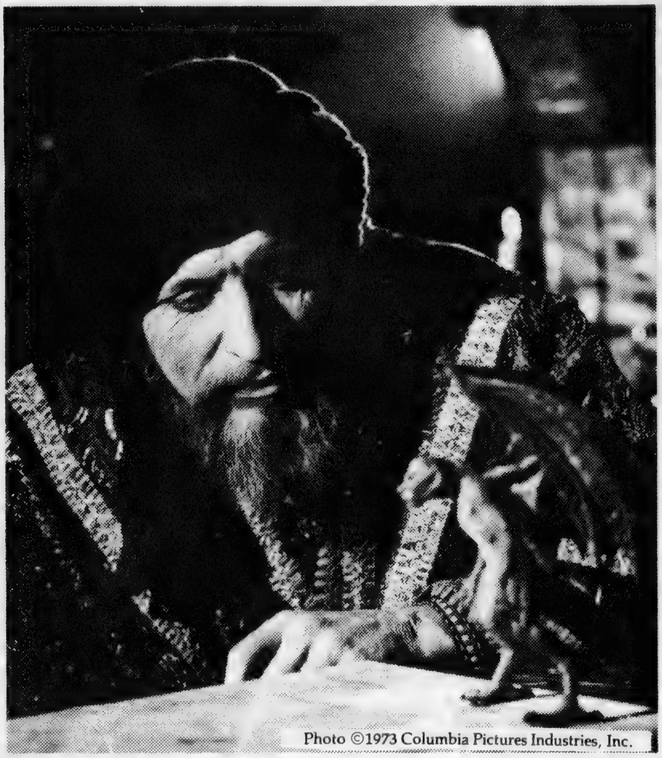


Photo ©1973 Columbia Pictures Industries, Inc.

Tom Baker (as Koura) gazes affectionately at one of his winged servants.

Koura *must* be the hero of *The Golden Voyage of Sinbad.*

Admittedly, it's a revolutionary concept. Reviewers have spoken of Koura as being an attractive villain, but even they do not seem to realize why. It is, of course, because Koura is no villain at all.

Consider. *All* the evidence against Koura is obtained from the Vizier. The Vizier speaks of "Koura's black and ugly ambitions." The Vizier says that Koura's power would mean an end to freedom and happiness in Marabia. The Vizier says that Koura was to blame for a "great ball of fire" that somehow burned all the Vizier's head without damaging his eyes. And Sinbad swallows it whole.

Sinbad never notices, for example, that the populace of Marabia refer to "Koura, The Black Prince" and "Prince Koura." Koura, in other words, is of royal birth. The Vizier has no more hereditary right to be sultan than Margaret Thatcher has to be Queen of England. Yet Koura is never seen pressing his rightful claim. Even when he is *twice* face-to-face with the Vizier, Koura doesn't discuss who shall rule Marabia. Nor does he mention a desire to rule Marabia or Lemuria *at any point*. It is obviously not on his mind. If he wanted to take over Marabia, he could simply wait until Sinbad's boat leaves and

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Tom Baker plays the aging Koura, while Takis Emmanuel appears as his trusted servant, Achmed.

assume rule of the city. He could send pursuit boats to capture Sinbad's vessel and take the gold tablets. Or he could easily set himself up as ruler of the whole of the rich country of Lemuria, including the hallowed Fountain of Destiny.

Skeptics may argue that Koura himself speaks of dealing with "demons of darkness"—and that the Oracle says to Sinbad:

> "...and close behind you comes the black and evil son
> Spawned by the devil, suckled upon black milk,
> In human form, clad in robes of silk."

But "demons of darkness" are not, necessarily, *evil* demons—as checking a dictionary will show. And, while Koura is, indeed, behind Sinbad in their travels, it is the *Grand Vizier* who is "*close* behind." And he, too, wears "robes of silk."

Koura is a man who opts for the least violent way to get what he wants. When he first asks for the return of his tablet, he has his servant take Sinbad's sword, so as to minimize chances of a deadly fight. True, he threatens Sinbad, in hopes of getting the tablet as swifty as possible, "The bauble that hangs at your throat, Captain, is mine. Hand it to me or you will have no throat. You will be dead if you don't. You stole it from my courier." But if he wanted to kill Sinbad to get the tablet, he could simply have had Achmed behead Sinbad from behind and retrieve the tablet and go on about his business.

Until he begins to get really tired of the antics of Sinbad and his friends, Koura acts with great restraint (despite the Vizier's description of his evil nature). When the sultan's guard threatens him, he merely brings down a portcullis as a barrier to them, although he could slay them all with equal ease. When he goes through pain and aging to get Sinbad's chart, his animated figurehead throws one man overboard, gets the chart, and leaves—though obviously capable of spearing Sinbad and others of his crew. When the Lemurians threaten to kill Koura and Achmed, Koura demonstrates his powers to them. How does he do it? By having the statue of their god, Kali, trample scores of them underfoot? By having Kali tear down the temple? By having Kali slowly dismember the nearest Lemurian? No, Koura has Kali *dance* for him—and it costs him just as much effort and pain as revenge would cost him.

Shouldn't villainy be made of sterner stuff?

It is only when Sinbad threatens him directly with death that he tries to kill Sinbad—and, even then, in terms that will let Sinbad go if he chooses to drop the battle. "To the death, Kali," says Koura. "Death to our enemy." If Sinbad throws down his sword or, indeed, makes any peaceful overtures, the battle will end, since he won't be acting as an enemy any more. Kali doesn't pursue those not actively fighting.

But Koura tries to kill them all at the Temple of the Oracle of All Knowledge, when he blows it up.

Does he?

Why would he do that? Why should he bury forever two of the three gold tablets he seeks? The answer is that he doesn't. Nor does he intend to. He is fighting a delaying action, hoping to reach the third tablet first and take the other two tablets when Sinbad's party catches up—which is what happens. Why else would he simply blow up the exit? Why else would he leave Sinbad a hole through which to escape? Why would he leave his homunculus behind to watch and delay them further, if he thought he'd killed them all?

Koura is the embodiment of the scholar and working man, willing to strive and suffer to better himself. He takes full responsibility for getting what he wants, paying his employees well (and in advance) and not asking them to do what he is unwilling to tackle. He obviously inspires affection and devotion in Achmed, his most faithful servent. He cares for Achmed and even for the little winged creatures who act as his eyes and ears. He hires honest employees ("Find me a ship and a captain who can be trusted"—*not* "Find me someone who will stop at nothing"). He never blames others for mistakes, failures, or hesitations. When his crew loses all hope of over-taking Sinbad, there are no recriminations. "No matter...I expected such a possibility. I am prepared for it," he says, despite the fact that he will suffer physically for the delay. He never argues that the safety of his crew is unimportant.

His concern for others is summed up by his statement to Achmed when they arrive on Lemuria's shore. It doesn't matter that his men have lost the race. "To land on these shores is cause for celebration. Have them return to the ship and see that every man gets wine."

The story is a tragedy. It is the tale of the heroic, scholarly, kindly Koura and his ignoble death.

But is that what happens? Just as audiences were mistaken in their assessment of the hero of *The Golden Voyage of Sinbad*, so were they in error concerning the end.

Because Koura doesn't die.

Watch the ending closely and notice several things. Koura uses magic to clear his way to the fountain; although he has lost his magic kit, he can still call upon his powers. He does not kill the unarmed Sinbad and Margiana when they are helpless after Sinbad kills the centaur. He obviously has decided that it is better to trick his enemies than to kill them, which he could do with equal ease. He deliberately steps into the fountain; he has no *other* reason for doing so. He tricks Sinbad into striking him on the third tablet; staggers convincingly, drops the tablet, and topples backwards into the fountain—as he causes it to turn red.

Watch and listen as Koura is stabbed. The sword does not penetrate Koura's body—and there is a "clink!" as the sword strikes the tablet. The fountain turns red, no one looks for an invisible body, and the Vizier and his gang go home smug and happy and sure that they've murdered Koura.

You don't believe that Koura survived. You need proof.

There is one more piece of evidence that should convince the most skeptical. It is evidence that Koura still lives and still has his powers and still can work magic—that he can even waste a spell now and then to show off.

What would Koura do, if he'd just regained his youth with his powers intact? He would test himself.

So Koura returns to the shore to embark. (Remember, his crew awaits him there.) He tests his power. It may be a foolhardy act—but he is gambling that no one will notice and that his act will demonstrate his power and his enemies' stupidity.

He stands there and calls to the sunken figurehead, far out in the sea. He conjures it to come to him. He restores its damaged hand. And he enchants it so that, once again, it adorns the prow of Sinbad's vessel.

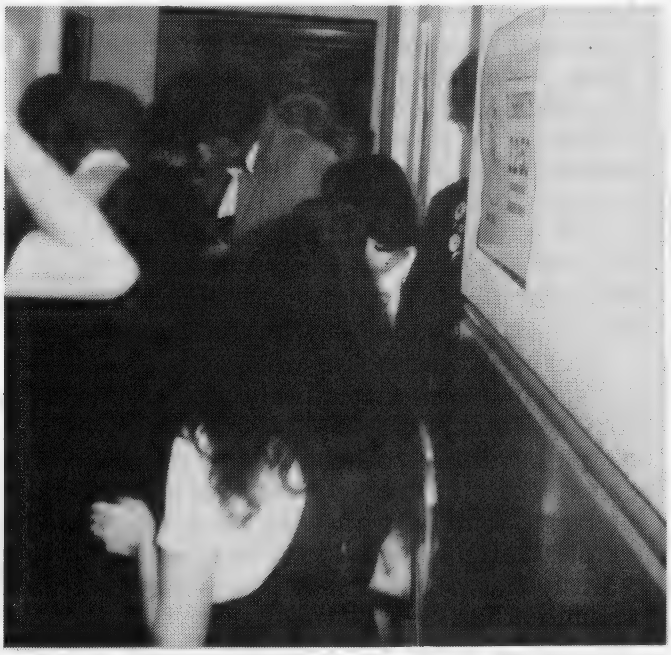
And then Koura sails away, to live happily ever after.

If you doubt it, look carefully at the movie's final scenes. There, you'll see the figurehead again, undamaged, attached to the front of Sinbad's ship.

Watch the movie again and see for yourself. ●

The Golden Voyage of Sinbad [1974; color; rated G; 105 minutes]—Columbia Pictures. Producers: Charles H. Schneer and Ray Harryhausen; Director: Gordon Hessler; Screenplay: Brian Clemens; Music: Miklos Rozsa; Sinbad: John Phillip Law; Margiana: Caroline Munro; Koura: Tom Baker; Vizier: Douglas Wilmer.

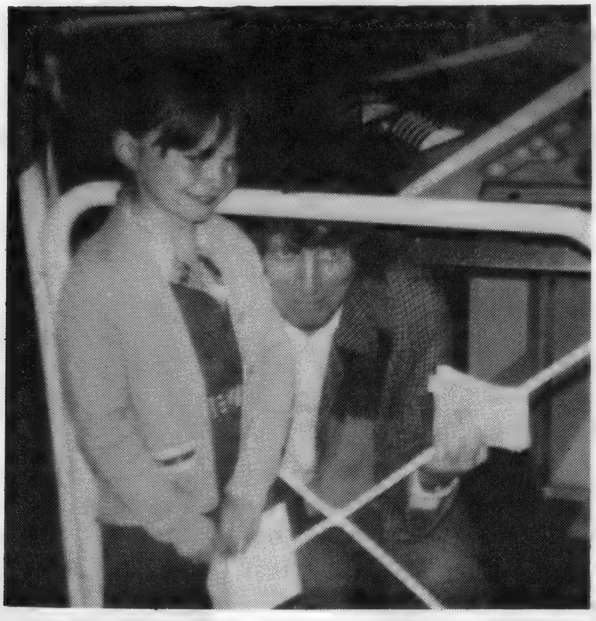
Photo ©1973 Columbia Pictures Industries, Inc.



Panopticon 1977. Tom Baker mobbed by fans, as ever. Photo ©John Peel

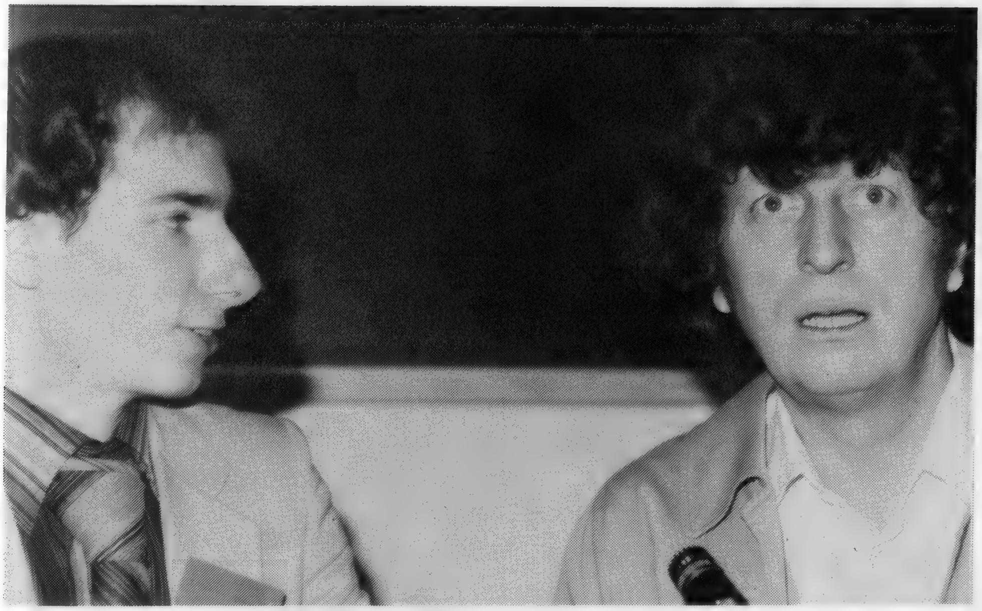
Louise Jameson and Tom Baker at Panopticon 1977

Tom Baker on the set of "The Face of Evil"

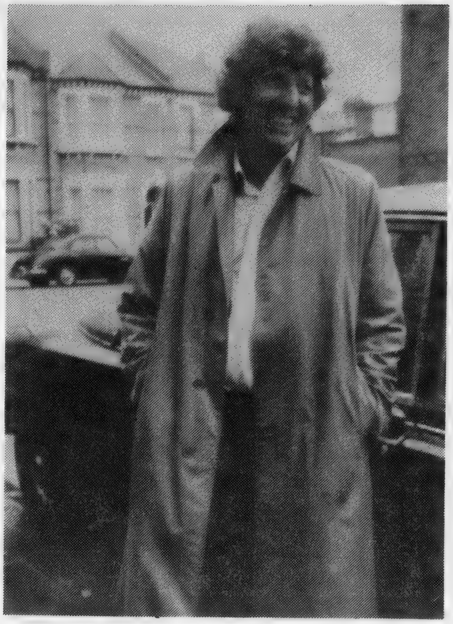


Tom Baker in the Tardis control room, the Blackpool "Doctor Who" Exhibition

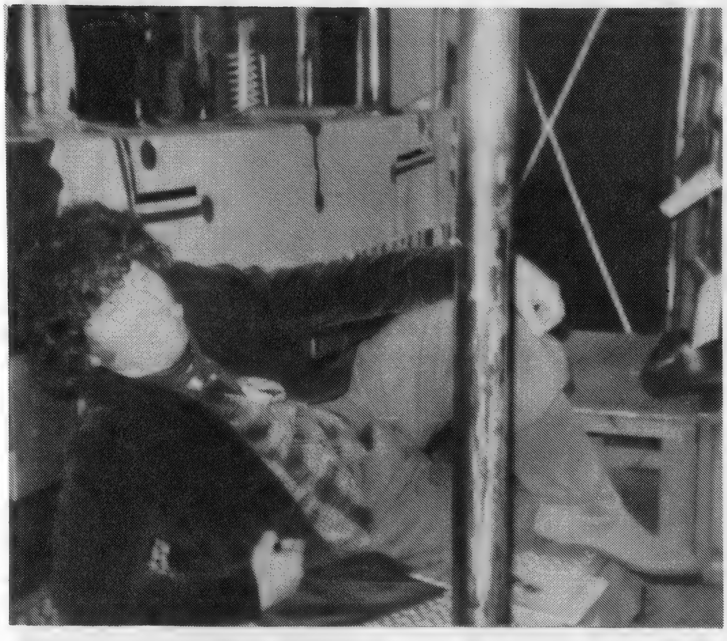
Baker Casual



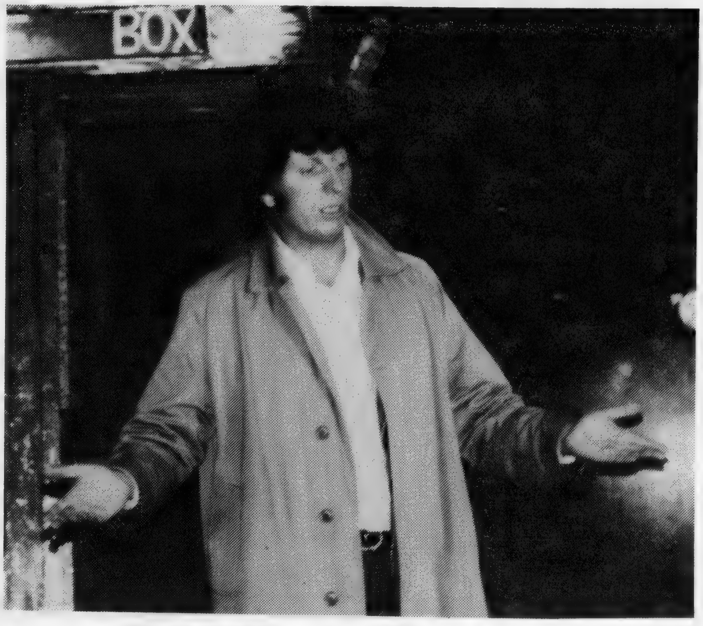
Jeremy Bentham with Tom Baker at Panopticon 1978 Photo ©Steven Payne



Tom Baker arrives at Panopticon 1977



Tom Baker on the set for "The Face Of Evil"



Tom Baker at Panopticon 1977. Photo ©Steven Payne

Tom Baker with members of the Earthbound Time Lords: Back Row: Howard Frye, Susan M. Lewis, Tom Baker, Sally Frye, Sarah Mosley and Gary Colabuono (of Moondog Comics, not an ETL); Front Row: B.J. Eisner, Joffre Wise and Kathy Stanford.

TOM BAKER AT
THE OFFICIAL DOCTOR WHO CONVENTION IN CHICAGO

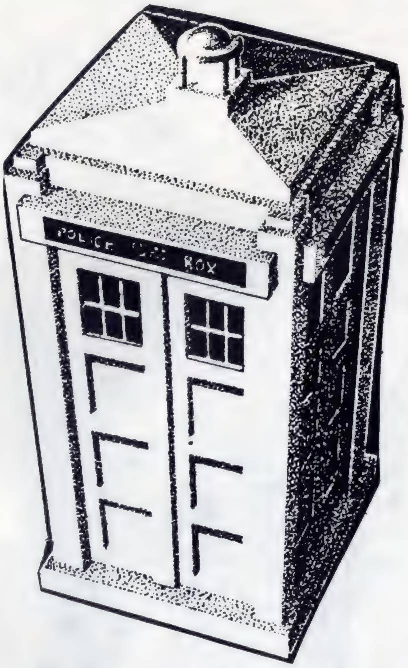
By Susan M. Lewis

On July 16 and 17, 1983, over 5,000 people converged on the Sheratan International, near Chicago's O'Hare Airport. The occasion was a convention, but rather than funny hats with horns, long scarves and floppy hats were seen everywhere. This was the "Official Doctor Who Convention in Chicago", presented by the Elder Corporation and Creative Conventions, Inc., from Garden City, New York.

Tom Baker was the guest of honor. A group of local Who fans—known as the Earthbound Time Lords—made the trip to Chicago for the weekend to see Baker. Included in this group were Howard and Sally Frye, Davenport, Kathy Stanford, Moline, Sarah Mosley, Aledo and Frank Pinnault, Joffre Wise and B.J. Elsner, all of Rock Island, and myself. We were met there by honorary Earthbound Time Lord Janet Borggren, Chicago.

After registration, we were set loose on the dealers room, where we were able to buy just about anything that our Who-oriented hearts could desire. There were scores of photos, dolls, buttons, shirts, caps, posters, magazines, records—even pillows and wrapacans made by our own Frank Pinnault.

Before long, it was time to get in line again—this time for the big moment—the first opportunity to see Tom Baker in person. In order to get good seats for his talk session, we had to get there early, so there was ample time for everyone to get very nervous and more than a little excited. Finally—right on time—the representative from Creative Conventions came to the podium and announced "Mr. Tom Baker!" Baker made his entrance to extended applause, cheering and a standing ovation. After he finally managed to settle the crowd down he said "You are—you are mine", which was met by more cheers. Then—"All mine. And I am yours. All yours." It took him quite awhile to get this out, however, since each phrase was interrupted by cheers and applause.



He then went on to tell the approximately 1,100 people at this session that he insisted he be the only person from the show at the convention. "Not one single person, except me. And that is because I wanted you all to myself. And all of myself for you. I have not come all the way from London to Chicago to nod and go. I have come to be with you for the next two days. I don't know how that can quite be managed, but that is what I want. I want to be with you."

For the next hour and 15 minutes, approximately, Baker fielded questions from the audience. Throughout, he exhibited a great deal of intelligence, a wonderful sense of humour and a very warm personality. He answered questions about the show, after pointing out that "You must understand that you know much more about the show than I do. And that is for this reason. When I was doing it, I was always in on 4 or 6 scripts at the same time. So I never quite knew what was going on. And for those of you who kindly say that my performance was spontaneous, this is a great compliment. I have to disabuse you slightly and tell you that it was spontaneous. We never did quite know what was going on. I thought that this was...the way to do it." He emphasized though, that while there may have been some ad-libbing going on during rehearsals, that never happened during a take.

Baker also discussed his other acting credits, which include *Nicholas and Alexandra,* where he played Rasputin and was first brought to the movie going public's attention; *The Canterbury Tales; The Golden Voyage of Sinbad; Frankenstein: The True Story;* and *The Curse of King Tut's Tomb.* Most recently Baker was a member of the Royal Shakespeare Company, for part of his time since he left *Doctor Who* in 1981.

Just before he became Doctor Who, by the way, Baker worked as a bricklayer's assistant. "I used to carry the bricks," he recalled, "which was really quite interesting and kept me fit and well. But it really wasn't a complex part. So, when the BBC picked me off the building site and offered me *Doctor Who,* I was very glad to accept."

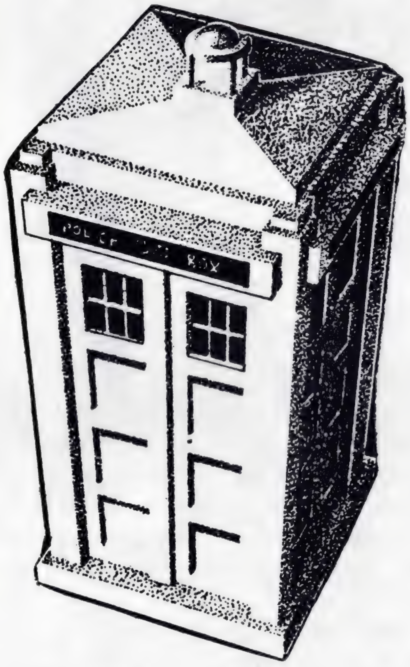
When the convention personnel finally convinced Baker that it was time to go—he didn't seem to want to stop—he was sent off to an even greater round of applause and cheers and another standing ovation. Those of us who were there were beginning to realise that this man, whom we have long admired as an actor, is equally admirable as a person. He proved it again and again over the weekend.

Next on the agenda was a banquet attended by about 180 people, including Kathy Stanford, Janet Borggren and myself. Baker was again the guest of honour. He didn't get much of his dinner, however. He didn't even make it through his salad. He decided instead to walk around the room and have a few words with the people at each table.

He was then ushered out to the outdoor pool area for what was supposed to be an autograph session with the people who had attended the earlier talk session. But since there were so many people, it was decided that Baker would talk to everyone and that autographs would be sent out to each member of the convention in the next few weeks.

Considering that the weather was so awful—somewhere around 95 degrees —a table with a canopy had been set up for Baker, so that he wouldn't become overheated. He refused to sit there. He walked down the line in full view of the hot sun and spoke to each and every person there. The women all got kisses, the men handshakes and everyone was greeted as a friend. He managed to keep this up all the way through the line. Our group was about ¾ of the way back and by the time he reached us, he was still utterly charming. He did two more outdoor sessions like this and one such session indoors. He was just as gracious at his final session on Sunday at 7:00. And the fans were all polite and very orderly—rather surprising given the number of them and the fanaticism the show inspires.

After the session we attended, we returned to the dealers room and then watched some videos of some of Baker's *Doctor Who* episodes. That night we went to an extra talk session with Baker. This one had been scheduled at the last moment for the reason that the convention had sold out very quickly. This session allowed those who had not been able to get regular convention tickets the opportunity to see Mr. Baker. It was the same format as the afternoon session and very enjoyable.



Sunday morning found most of the group waiting in line for registration, by 7:30. I stayed in the room, waiting for a call from Sally Frye. Sally is our contact with Barbara Elder—director of NADWAS—the North American Doctor Who Appreciation Society. Sally had been trying to set up with Barbara a photo of Tom Baker with the Quad Cities conventioneers. Finally at 8:30, the phone rang—Sally had managed to arrange things! We were to meet with Barbara in the dealers room at 11:15.

The rest of the morning rather passed in a blur. All of us were so excited we could neither sit still nor concentrate on anything.

When the hour finally arrived, we were collected in a tight bundle—partly to keep ourselves standing. Barbara appeared—and announced that she had bad news, at which point our hearts could be seen sinking into our shoes. Tom didn't want to do the photo right before his 11:40 talk session. But—he agreed to do it later. So our hearts went back into place. We agreed to meet Barbara in the bar at 12:50. We managed to calm ourselves a bit and the time passed rather quickly.

Barbara arrived right on schedule and, after a few more delays, finally decided to put us in on end of the bar. We didn't have any idea what was going on, until Baker came into the area and gave each of us a hug and a kiss or a handshake. Needless to say, we were the envy of all the crowd present, which was composed of Who people. Baker then went out for another outside "autograph" session and we collapsed in the corner for awhile. Again he had shown his great warmth—this time to us specifically—by his willingness to pose for a special photo and by his cooperation.

Although the rest of the day was a bit of a letdown, we still had a wonderful time. Sally and Howard left the convention shortly after our photo, as did B.J.. Kathy, Joffre, Sarah and I hung around until the very end, at about 8:00 Sunday night.

The weekend proved to be a complete success for all of us—as well as for everyone else at the convention. Everyone in the Earthbound Time Lords agreed that it couldn't have been better. In fact, Kathy described the convention to the satisfaction of us all when she commented "I'll never forget this. It was a perfect weekend."

The Complete

DOCTOR WHO

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SEASON GUIDE

by John Peel (with additional information from Ron and Patricia Rowe)

The titles given are almost without exception those listed by the BBC in its letter of information (sent to inquiring fans). The problem with the first twenty-five stories is that they were not given a group title, just episode titles. Some listings (for example, *The Making of Doctor Who*) use variant titles. Series A is sometimes known as "An Unearthly Child"; series C is also known as "Beyond the Sun"; H is known as "The Reign of Terror"; P is known as "The Crusaders."

The information given has been repeatedly checked. It is as complete and accurate as possible as this issue goes to press. Some information may never be available; some companions, for example, seemed to have only one name. Polly and Vicki (and, for that matter, Romanadvoratrelundar) are cases in point. The BBC's letter code identifies each serial; you'll note the letters are not invariably in alphabetical sequence.

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WILLIAM HARTNELL AS THE DOCTOR

FIRST SEASON: 11/23/63-9/12/64

8 serials (42 episodes)

Producer Verity Lambert

Associate Producer Mervyn Pinfield

Script Editor David Whitaker

Companions

Ian Chesterton ..... William Russell
Barbara Wright ..... Jacqueline Hill
Susan Foreman ..... Carole Ann Ford

A "The Tribe of Gum"
(by Anthony Coburn, 4 episodes,
#1
(1) "An Unearthly Child"
11/23/63 and 11/30/63
(2) "The Cave of Skulls"
11/30/63
(3) "The Forest of Fear"
12/7/63
(4) "The Firemaker"
12/14/63

Two teachers stumble into the TARDIS, following their "unearthly" pupil, Susan Foreman, home. They are catapulted into the Stone Age, where they are caught up in a battle for power and the secret of fire.

B "The Daleks"
(by Terry Nation, 7 episodes)
#2
(1) "The Dead Planet"
12/21/63
(2) "The Survivors"
12/28/63
(3) "The Escape"
1/4/64
(4) "The Ambush"
1/11/64
(5) "The Expedition"
1/18/64
(6) "The Ordeal"
1/25/64
(7) "The Rescue"
2/1/64

The TARDIS crew lands on the radiation-filled planet of Skaro, where they meet the survivors of a nuclear war: The Thals (peaceful humanoids) and the deadly Daleks (machine-encased monsters).

C "The Edge of Destruction"
(by David Whitaker, 2 episodes)
#3
(1) "The Edge of Destruction"
2/8/64
(2) "The Brink of Disaster"
2/15/64

Attempting to return the two humans home to 20th-century Earth, the Doctor loses all control of the TARDIS, which is plunging towards destruction in the creation of a solar system.

D "Marco Polo"
(by John Lucarotti, 7 episodes)
#4
(1) "The Roof of the World"
2/22/64
(2) "The Singing Sands"

2/29/64
(3) "Five Hundred Eyes"
3/7/64
(4) "The Wall of Lies"
3/14/64
(5) "Rider from Shang-Tu"
3/21/64
(6) "Mighty Kublai Khan"
3/28/64
(7) "Assassin at Peking"
4/4/64

The famous Venetian traveler takes the TARDIS from the Doctor to give to Kublai Khan. But will they survive the schemes of the Tartar warlord Tegana and reach fabled Peking?

E "The Keys of Marinus"

(by Terry Nation, 6 episodes)
#5

(1) "The Sea of Death"
4/11/64
(2) "The Velvet Web"
4/18/64
(3) "The Screaming Jungle"
4/25/64
(4) "The Snows of Terror"
5/2/64
(5) "Sentence of Death"
5/9/64
(6) "The Keys of Marinus"
5/16/64

The Conscience of Marinus rules the planet, but it needs the four missing keys to enable it to overcome the ruthless Yartek and his Voords. The travelers face many dangers to recover the keys.

F "The Aztecs"

(by John Lucarotti, 4 episodes)
#6

(1) "The Temple of Evil"
5/23/64
(2) "The Warriors of Death"
5/30/64
(3) "The Bride of Sacrifice"
6/6/64
(4) "The Day of Darkness"
6/13/64

Can the travelers survive when they are separated from the TARDIS? Their only hope is Barbara, whom the Aztecs take to be their reincarnated High Priest, Yetaxa. But the priest Tlotoxl is determined that she is false and will destroy her.

G "The Sensorites"

(by Peter R. Newman, 6 episodes)
#7

(1) "Strangers in Space"
6/20/64
(2) "The Unwilling Warriors"
6/27/64
(3) "Hidden Danger"
7/11/64
(4) "A Race against Death"
7/18/64
(5) "Kidnap"
7/25/64
(6) "A Desperate Venture"
8/1/64

Trapped in a spaceship, the travelers are attacked through their minds by the strange race of telepathic people who dwell on the Sense-Sphere.

H "The French Revolution"

(by Dennis Spooner, 6 episodes)
#8

(1) "A Land of Fear"
8/8/64
(2) "Guests of Madame Guillotine"
8/15/64
(3) "A Change of Identity"
8/22/64
(4) "The Tyrant of France"
8/29/64
(5) "A Bargain of Necessity"
9/5/64
(6) "Prisoners of Conciergerie"
9/12/64

France, 1794: Susan, Barbara and Ian are captured by Revolutionary forces and taken for the guillotine. Can the Doctor fool Robespierre long enough to secure their release?

SECOND SEASON: 10/31/64-7/24/65

9 serials (39 episodes)

Producer Verity Lambert

Associate Producer Mervyn Pinfield

Script Editor
David Whitaker (J-K) Dennis Spooner (L-R)
Donald Tosh (S)

Companions
Susan Foreman ..... Carole Ann Ford (to K)
Ian Chesterton ..... William Russell (to R)
Barbara Wright ..... Jacqueline Hill (to R)
Vicki ..... Maureen O'Brien (from L)
Steven Taylor ..... Peter Purves (from R)

J "Planet of Giants"

(by Louis Marks, 3 episodes)
#9

(1) "Planet of Giants"
10/31/64
(2) "Dangerous Journey"
11/7/64
(3) "Crisis"
11/14/64

The TARDIS has finally returned the travelers to 20th-century England—but, by a malfunction, they are only one inch high! Attacked by flies, a cat and a deadly insecticide, can they get back to normal size? And can they prevent marketing of an insecticide that could destroy all life on Earth?

K "The Dalek Invasion of Earth"
(by Terry Nation, 6 episodes)

#10
(1) "World's End"
11/21/64
(2) "The Daleks"
11/28/64
(3) "Day of Reckoning"
12/5/64
(4) "The End of Tomorrow"
12/12/64
(5) "The Waking Ally"
12/19/64
(6) "Flashpoint"
12/26/64

2163: The Daleks have conquered the world. Can the Doctor figure out what they are here for before they exterminate the entire human race? What will the Doctor do about Susan's falling in love with a resistance fighter?

L "The Rescue"
(by David Whitaker, 2 episodes)

#11
(1) "The Powerful Enemy"
1/2/65
(2) "Desperate Measures"
1/9/65

Waiting on the planet Dido for a rescue ship, Vicki and Bennett are terrorized by the ferocious Koquillion. The travelers present new hope, but Koquillion is determined to kill them.

M "The Romans"
(by Dennis Spooner, 4 episodes)

#12
(1) "The Slave Traders"
1/16/65
(2) "All Roads Lead to Rome"
1/23/65
(3) "Conspiracy"
1/30/65
(4) "Inferno"
2/6/65

Taking a well-earned rest, the Doctor and Vicki go to see Nero in Rome, while Ian and Barbara are captured by slavers. Inevitably, the Doctor is the cause of the celebrated fire.

N "The Web Planet"
(by Bill Strutton, 6 episodes)

#13
(1) "The Web Planet"
2/13/65
(2) "The Zarbi"
2/20/65
(3) "Escape to Danger"
2/27/65
(4) "Crater of Needles"
3/6/65
(5) "Invasion"
3/13/65
(6) "The Centre"
3/20/65

The planet Vortis has been taken over by the Animus, which controls the giant ant-like Zarbi and wages war on the peaceful, butterfly-like Menoptera. It is a war the travelers cannot avoid.

P "The Lionheart"
(by David Whitaker, 4 episodes)

#14
(1) "The Lion"
3/27/65
(2) "The Knight of Jaffa"
4/3/65
(3) "The Wheel of Fortune"
4/10/65
(4) "The Warlords"
4/17/65

Richard the Lionheart and Saladin are deadly foes, and the Crusades almost turn into a private feud—one in which the travelers are thrust, Barbara is captured, and Ian is knighted "for services rendered."

Q "The Space Museum"
(by Glyn Jones, 4 episodes)

#15
(1) "The Space Museum"
4/24/65
(2) "The Dimensions of Time"
5/1/65
(3) "The Search"
5/8/65
(4) "The Final Phase"
5/15/65

The planet Xeros is the home of the Space Museum, filled with relics from many worlds. If Lobos, leader of the Morok race, has his way, the Doctor and his friends will become the latest exhibits.

R "The Chase"
(by Terry Nation, 6 episodes)

#16
(1) "The Executioners"
5/22/65
(2) "The Death of Time"
5/29/65
(3) "Flight through Eternity"
6/5/65
(4) "Journey into Terror"
6/12/65
(5)"The Death of Doctor Who"
6/19/65
(6) "The Planet of Decision"
6/26/65

The Daleks have tracked down the TARDIS and pursue it through time, intending to finish off the Doctor once and for all. But they meet the Mechanoids, who are just as deadly as the Daleks.

S "The Time Meddler"
(by Dennis Spooner, 4 episodes)

#17
(1) "The Watcher"
7/3/65
(2) "The Meddling Monk"
7/10/65
(3) "A Battle of Wits"
7/17/65
(4) "Checkmate"
7/24/65

The Doctor meets a fellow time-traveler from his home planet. This one is an irresponsible meddler, determined to help Harold win the battle of Hastings—by supplying him with atomic weapons.

THIRD SEASON: 9/11/65-7/16/66

10 serials (45 episodes)

Producer
Verity Lambert (to T/A) John Wiles (U-X)
Innes Lloyd (from Y)

Script Editor
Donald Tosh (to W) Gerry Davis (from X)

Companions
Vicki ..... Maureen O'Brien (to U)
Steven Taylor ..... Peter Purves (to AA)
Katarina ..... Adrienne Hill (U-V)
Dorothea Chaplet ..... Jackie Lane (W-BB)
Ben Jackson ..... Michael Craze (from BB)
Polly ..... Anneke Wills (from BB)

T "Galaxy Four"
(by William Emms, 4 episodes)
#18
(1) "Four Hundred Dawns"
9/11/65
(2) "Trap of Steel"
9/18/65
(3) "Air Lock"
9/25/65
(4) "The Exploding Planet"
10/2/65

On a desolate world with only two days before the planet is destroyed, the travelers are caught up in a battle between the beautiful Drahvin females and the ugly Rills.

T/A "Mission to the Unknown"
(by Terry Nation, 1 episode)
#19
(1) "Mission to the Unknown"
10/9/65

The planet is Kembal, a death-trap; the agent is Marc Cory; and the fate of the galaxy hinges on his mission. The Daleks are on the move again.

U "The Myth Makers"
(by Donald Cotton, 4 episodes)
#20
(1) "Temple of Secrets"
10/16/65
(2) "Small Prophet, Quick Return"
10/23/65
(3) "Death of a Spy"
10/30/65
(4) "Horse of Destruction"
11/6/65

On the wind-swept plains of Troy, Agamemnon and Odysseus prepare the final assault against Priam's town. They are aided by the wooden horse, built by an unwitting Doctor. Vicki becomes involved with Troilus and takes the name Cressida.

V "The Dalek Master Plan"
(by Terry Nation and Dennis Spooner, 12 episodes)
#21
(1) "The Nightmare begins"
11/13/65
(2) "Day of Armageddon"
11/20/65
(3) "Devil's Planet"
11/27/65
(4) "The Traitors"
12/4/65
(5) "Counter Plot"
12/11/65
(6) "Coronas of the Sun"
12/18/65
(7) "The Feast of Steven"
12/25/65
(8) "Volcano"
1/1/66
(9) "Golden Death"
1/8/66
(10) "Escape Switch"
1/15/66
(11) "The Abandoned Planet"
1/22/66
(12) "Destruction of Time"
1/29/66

Earth's security chief betrays his world to the Daleks. Fighting the Daleks and the Meddling Monk, the Doctor must save the galaxy from the Time Destructor and is surrounded by the deaths of his friends.

W "The Massacre"
(by John Lucarotti, 4 episodes)
#22
(1) "War of God"
2/5/66
(2) "The Sea Beggar"
2/12/66
(3) "Priest of Death"
2/19/66
(4) "Bell of Doom"
2/26/66

France, 1572: Catherine de Medici is the villainess of this story, set at the time of the massacre of the Huguenots. It looks as if the Doctor's time has run out, for once.

X "The Ark"
(by Paul Erickson and Lesley Scott, 4 episodes)
#23
(1) "The Steel Sky"
3/5/66
(2) "The Plague"
3/12/66
(3) "The Return"
3/19/66
(4) "The Bomb"
3/26/66

Fleeing from a doomed Earth to their new home on Refusis, the humans on the Ark are opposed by the Monoids, strange, one-eyed lizard creatures.

Y "The Celestial Toyroom"

(by Brian Hayles, 4 episodes)
#24
(1) "The Celestial Toyroom"
4/2/66
(2) "The Hall of Dolls"
4/9/66
(3) "The Dancing Floor"
4/16/66
(4) "The Final Test"
4/23/66

Trapped in the universe of the Toymaker, the travelers must play his games to win back the TARDIS. If they fail, they become part of his games forever. But can they afford to lose?

Z "The Gunfighters"

(by Donald Cotton, 4 episodes)
#25
(1) "A Holiday for the Doctor"
4/30/66
(2) "Don't Shoot the Pianist"
5/7/66
(3) "Johnny Ringo"
5/14/66
(4) "The O.K. Corral"
5/21/66

Tombstone, October 26, 1881: The Clantons have come to town. The Doctor is suffering from a toothache, and the only dentist in town is Doc Holliday.

AA "The Savages"

(by Ian Stuart Black, 4 episodes)
#26
5/28/66-6/18/66

Honored on a far planet by the Elders for his work in exploration, the Doctor is loath to admit that there is anything wrong with their civilization. But Dodo discovers the horrifying fate of the savages.

BB "The War Machines"

(by Ian Stuart Black, 4 episodes)
#27
6/25/66-7/16/66

London, 1966: The newly built Post Office Tower houses WOTAN, the world's most sophisticated computer. But Wotan wants to rule and has at its control the deadly War Machines.

FOURTH SEASON: 9/10/66-7/1/67

9 serials (43 episodes)

Producer Innes Lloyd

Script Editor

Gerry Davis (to LL)   Peter Bryant (from LL)

Companions
Ben Jackson ..... Michael Craze (to KK)
Polly ..... Anneke Wills (to KK)
Jamie McCrimmon ..... Frazer Hines (from FF)
Victoria Waterfield ..... Deborah Watling (from LL

CC "The Smugglers"

(by Brian Hayles, 4 episodes)
#28
9/10/66-10/1/66

England, the 17th century: Pirates lurk along the Cornwall coast; Revenue men seek the local smugglers; and the TARDIS travelers are plunged into intrigue and double-crosses.

DD "The Tenth Planet"

(by Kit Pedler and Gerry Davis, 4 episodes)
#29
10/8/66-10/29/66

Antarctica, the late 1980's: The Cybermen have invaded from the lost planet of Mondos, and the Doctor is too old to stop them. This is one story he can't survive.

PATRICK TROUGHTON
AS
THE DOCTOR

EE "The Power of the Daleks"

(by David Whitaker, 6 episodes)
#30
11/5/66-12/10/66

The newly regenerated Doctor faces his oldest foes, resurrected on the Earth-colony of Vulcan and pledging to serve the colonists. Someone is trying to use them, but are they using him?

FF "The Highlanders"

(by Elwyn Jones and Gerry Davis, 4 episodes)
#31
12/17/66-1/7/67

April 1746: Bonnie Prince Charlie's men are fleeing the Redcoats. Can they escape, and the travelers with them, or will they be killed or captured by the victorious Duke of Cumberland?

GG "The Underwater Menace"

(by Geoffrey Orme, 4 episodes)
#32
1/14/67-2/4/67

Professor Zaroff plans to take over the world by holding it to a ransom of a fiery death from the Lost City, Atlantis! The Doctor and his companions lead a revolt of the fish-like slave workers of Atlantis.

HH "The Moonbase"

(by Kit Pedler and Gerry Davis, 4 episodes)
#33
2/11/67-3/4/67

The Moon, 2070 A.D.: The world's weather is controlled from here. The Cybermen return and start to use the weather to wage total war on the helpless Earth.

JJ "The Macra Terror"

(by Ian Stuart Black, 4 episodes)
#34
3/11/67-4/1/67

On an Earth colony, all is apparently happy. But who are the crab-like Macra and what hold do they have over the humans, who cannot even see these hideous creatures as they prey on them?

KK "The Faceless Ones"

(by David Ellis and Malcolm Hulke, 6 episodes)
#35
4/8/67-5/13/67

London, Gatwick Airport: Aircraft are disappearing. A strange race of aliens, the Chameleons, needs faces—and Jamie is in grave danger of losing his.

LL "The Evil of the Daleks"

(by David Whitaker, 7 episodes)
#36
5/20/67-7/1/67

In their greatest attempt ever, the Daleks force the Doctor to work to help them isolate the "human factor." If he fails, he and his friends will die. If he succeeds, the human race is doomed.

FIFTH SEASON: 9/2/67-6/1/68

7 serials (40 episodes)

Producer
Peter Bryant (MM, from QQ)
Innes Lloyd (NN-PP)

Script Editor
Victor Pemberton (MM)
Peter Bryant (NN-PP)
Derrick Sherwin (From QQ)

Companions
Jamie McCrimmon ..... Frazer Hines
Victoria Waterfield ..... Deborah Watling
Zoe Herriet ..... Wendy Padbury (from SS)

MM "The Tomb of the Cybermen"

(by Kit Pedler and Gerry Davis, 4 episodes)
#37
9/2/67-9/23/67

Landing on the planet Telos, the Doctor discovers that his old foes have their resting place here—but is it final? After all, the Cybermen don't live quite as humans do.

NN "The Abominable Snowmen"

(by Mervyn Haisman and Henry Lincoln, 6 episodes)
#38
9/30/67-11/4/67

Tibet, 1930's: The small monestary is under attack by the previously friendly Yeti. These Yeti are robots. A 400-year-old lama is using them to enable the alien Great Intelligence to overrun Earth.

OO "The Ice Warriors"

(by Brian Hayles, 6 episodes)
#39
11/11/67-12/16/67

3000 A.D.: The glaciers are returning to the world. In a desperate attempt to stop them, the humans at a small research center uncover something deadlier than glaciers—the last survivors from Mars!

PP "The Enemy of the World"

(by David Whitaker, 6 episodes)
#40
12/23/67-1/27/68

Salamander is the would-be dictator of the world and he is, curiously, the Doctor's double. Can the Doctor survive both the assassins who think he's Salamander and Salamander (who thinks he's an assassin)?

QQ "The Web of Fear"

(by Mervyn Haisman and Harry Lincoln)

#41

2/3/68-3/9/68

The Yeti are back helping the Great Intelligence, this time in the London Underground Railway system. Can Colonel Lethbridge-Stewart fight them off and free London from the spreading web of fear?

RR "Fury from the Deep"

(by Victor Pemberton, 6 episodes)

#42

3/16/68-4/20/68

A gas pipeline contains more than North Sea gas—a deadly mutant seaweed that can infect people and control their minds.

SS "The Wheel in Space"

(by David Whitaker, 6 episodes)

#43

4/27/68-6/1/68

The Cybermen are after Earth again, this time attacking an orbital space station which has lost all contact with Earth. Alone, can its inhabitants fight off the invaders?

SIXTH SEASON: 8/10/68-6/21/69

7 serials (44 episodes)

Producer

Peter Bryant (TT-YY)
Derrick Sherwin (ZZ)

Script Editor

Derrick Sherwin (TT-UU, YY)
Terrance Dicks (VV-XX, ZZ)

Companions

Jamie McCrimmon ..... Frazer Hines
Zoe Herriet ..... Wendy Padbury

TT "The Dominators"

(by Norman Ashby, 5 episodes)

#44

Aided by their terrifying robot servants, the Quarks, the Dominators have subdued the peaceful planet Dulkis and have every intention of destroying the planet to fuel their spaceship.

UU "The Mind Robber"

(by Peter Ling, 5 episodes)

#45

9/14/68-10/12/68

In what may be his oddest adventure yet, the Doctor enters the Land of Fiction, meeting Gulliver, D'Artagnan and the Medusa. Jamie and Zoe are turned into fictional characters and endangered by a computer that needs a new source of creative energy.

VV "The Invasion"

(by Derrick Sherwin, 8 episodes)

#46

11/2/68-12/21/68

Brigadier Lethbridge-Stewart and the newly formed UNIT face their first challenge when the Cybermen invade the Earth by means of transistor radios and mental control.

WW "The Krotons"

(by Robert Holmes, 4 episodes)

#47

12/28/68-1/18/69

The Krotons rule the Gonds, selecting the most intelligent and taking them. When Zoe accidentally passes the test, the Doctor must take it, too, so that they can face the mysterious rulers and their Dynatrope machine together.

XX "The Seeds of Death"

(by Brian Hayles, 6 episodes)

#48

1/25/69-3/1/69

The Ice Warriors have taken over the transmat station on the Moon and are sending mysterious plants to the Earth—plants that can kill all life.

YY "The Space Pirates"

(by Robert Holmes, 6 episodes)

#49

3/8/69-4/12/69

The TARDIS has landed on a space beacon and is attacked by space pirates. The chase for these marauders takes the travelers through strange, uncharted spaces.

ZZ "The War Games"

(by Terrance Dicks and Malcolm Hulke, 10 episodes)

#50
4/19/69-6/21/69

It's a World War I battlefield. Or is it the Roman invasion of England? Or—? Facing the War Lords, the Doctor calls for help, but it is the Doctor who needs help when he meets his own race: the Time Lords!

JON PERTWEE AS THE DOCTOR

SEVENTH SEASON: 1/3/70-6/20/70

4 serials (25 episodes)

Producer
Derrick Sherwin
Barry Letts (from BBB)

Script Editor Terrance Dicks

Companion
Liz Shaw ..... Caroline John

* * *

AAA "Spearhead from Space"

(by Robert Holmes, 4 episodes)
#51
1/3/70-1/24/70

The new Doctor, exiled to Earth, finds himself in the midst of an invasion by a life-form that inhabits plastic: the controlling Nestine intelligence with its dummy Autons.

BBB "The Silurians"

(by Malcolm Hulke, 7 episodes)
#52
1/31/70-3/14/70

The Doctor is faced with an atomic research center that is losing power and strange monsters in underground caves. The original inhabitants of Earth, the Silurians, attempt to reclaim their planet.

CCC "The Ambassadors of Death"

(by David Whitaker, 7 episodes)
#53
3/21/70-5/2/70

When a lost spaceship returns, it contains an inhuman crew—aliens that live on radiation. Are they friends or deadly enemies?

DDD "Inferno"

(by Don Houghton, 7 episodes)
#54
5/9/70-6/2/70

In an attempt to tap the natural heat sources of the Earth, Professor Stahlman is doing the world a service. Or is he? On an alternative Earth, the project is about to destroy the planet.

EIGHTH SEASON: 1/2/71-6/19/71

5 serials (25 episodes)

Producer Barry Letts
Script Editor Terrance Dicks

Companion
Jo Grant ..... Katy Manning

EEE "The Terror of the Autons"

(by Robert Holmes, 4 episodes)
#55
1/2/71-1/23/71

The Autons are back, this time helped by none other than a renegade Time Lord, the Master. He is an old foe of the Doctor's. Can even the Doctor beat someone as clever as he?

FFF "The Mind of Evil"

(by Don Houghton, 6 episodes)
#56
1/30/71-3/6/71

A machine for draining evil from criminals and rehabilitating them seems ideal. But where does the "evil" go, and why does the machine drive men mad? The Master schemes to hijack a missile and sabotage a world peace conference.

GGG "The Claws of Axos"

(by Bob Baker and Dave Martin, 4 episodes)
#57
3/13/71-4/3/71

The Axons offer Earth friendship and a means of increasing food output. But behind their smiles lurks a vampire waiting to suck the Earth dry of life.

HHH "Colony in Space"

(by Malcolm Hulke, 6 episodes)
#58
4/10/71-5/15/71

The Master is after the lost Doomsday Weapon on a world where Earth colonists are in a struggle against monsters, and big business is trying to win that world.

JJJ "The Daemons"

(by Guy Leopold, 5 episodes)
#59
5/22/71-6/19/71

The village of Devil's End has an archaeological site which contains an alien spaceship with terrifying powers. It may be the Devil himself!

NINTH SEASON: 1/1/72-6/24/72

5 serials (26 episodes)

Script Editor Terrance Dicks

Companion
Jo Grant ..... Katy Manning

KKK "The Day of the Daleks"

(by Louis Marks, 4 episodes)
#60
1/1/72-1/22/72

Guerillas from the future are sabotaging the present, alien ape-like creatures with a lust for killing. Who could be behind it but the Daleks once again?

MMM "The Curse of Peladon"

(by Brian Hayles, 4 episodes)
#61
1/29/72-2/19/72

Should Peladon join the Galactic Federation? On this medieval world, there are those who would say no—including, it seems, the god Aggedor. But what are the Ice Warriors doing here?

LLL "The Sea Devils"

(by Malcolm Hulke, 6 episodes)
#62
2/26/72-4/1/72

Ships are vanishing, and the Master is on the loose again. Could the two events be connected? Who are the Sea Devils, and why are they waging war against all mankind?

NNN "The Mutants"

(by Bob Baker and Dave Martin, 6 episodes)
#63
4/8/72-5/13/72

Solos, the 32nd century: Earth is trying to give the world its independence. But the Marshal hates to give up power. Perhaps there is a way he can keep the savages under his control.

OOO "The Time Monster"

(by Robert Sloman, 6 episodes)
#64
5/20/72-6/24/72

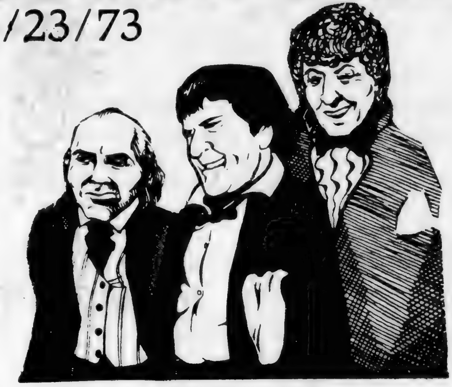
Mightiest of all creatures, stronger than the Time Lords themselves, is Kronos, the Chronovore. Only the Master would be foolish enough to think that he could control the time monster.

TENTH SEASON: 12/30/72-6/23/73

5 serials (26 episodes)

Producer Barry Letts
Script Editor Terrance Dicks

Companion
Jo Grant ..... Katy Manning



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RRR "The Three Doctors"
(by Bob Baker and Dave Martin, 4 episodes)
#65
12/30/72-1/20/73

When Omega tries to destroy his fellow Time Lords, only one can fight him: the Doctor. He needs help, so why shouldn't he help himself? Calling on his past selves, three of him plunge into the fray.

PPP "Carnival of Monsters"
(by Robert Holmes, 4 episodes)
#66
1/27/73-3/17/73

It's 1926 on a ship in the Indian Ocean. Or is it? Attacks by prehistoric monsters and a giant hand make the Doctor realize that they are in a strange machine, a portable zoo!

QQQ "Frontier in Space"
(by Malcolm Hulke, 6 episodes)
#67
2/24/73-3/31/73

War! Draconia and Earth in the 26th century are provoked. If neither of them attacked the other, who did? Could the Master be up to his tricks again? Who are his masters?

SSS "Planet of the Daleks"
(by Terry Nation, 6 episodes)
#68
4/7/73-5/12/73

The Daleks are back. Their ancient enemies, the Thals, attempt to stop them, as the Daleks plan an invasion of the galaxy with their new weapon; invisibility!

TTT "The Green Death"
(by Robert Sloman, 6 episodes)
#69
5/19/73-6/23/73

In a South Wales mining village, men are dying from a strange disease. The Doctor discovers that effluvium from Global Chemicals is the cause, and its effects on the local insects are horrifying.

ELEVENTH SEASON: 12/15/73-6/8/74

5 serials (26 episodes)

Producer Barry Letts
Script Editor Terrance Dicks

Companion
Sarah Jane Smith ..... Elisabeth Sladen

◆

UUU "The Time Warrior"
(by Robert Holmes, 4 episodes)
#70
12/15/73-1/5/74

Scientists disappear from the present to reappear in the Middle Ages. They are being stolen by an alien warrior. Linx is a Sontaran trooper who lives for war.

WWW "Invasion of the Dinosaurs"
(by Malcolm Hulke, 6 episodes)
#71
1/12/74-2/16/74

Pterodactyls and tyrannosaurs in central London? How could these beasts from the past have gotten there? What is Yates' guilty secret?

XXX "Death to the Daleks"
(by Terry Nation, 4 episodes)
#72
2/23/74-3/16/74

The TARDIS crash-lands on Exxilon, its power drained by a strange city. Here is the only cure for a plague ravaging the galaxy, a cure that humans and Daleks both want—and the Exxilons won't give.

YYY "The Monster of Peladon"
(by Brian Hayles, 6 episodes)
#73
3/23/74-4/27/74

Thalira rules Peladon now. Was joining the Federation such a good idea? The miners don't think so, but the Ice Warriors have the solution to revolution: wholesale slaughter.

ZZZ "Planet of the Spiders"
(by Robert Sloman, 6 episodes)
#74
5/4/74-6/8/74

The spiders rule Metabelis 3, and the Great One rules the spiders. The Doctor took a crystal from the planet, and the Great One wants it back. The Great One also wants the Doctor dead.

TOM BAKER AS THE DOCTOR

TWELFTH SEASON: 12/28/74-5/10/75

5 serials (20 episodes)

Producer
Barry Letts (to 4A) Philip Hinchcliffe (from 4C)

Script Editor Robert Holmes

Companions
Sarah Jane.....Elisabeth Sladen
Harry Sullivan ..... Ian Marter

4A "Robot"

(by Terrance Dicks, 4 episodes)
#75
12/28/74-1/18/75

The new Doctor faces trouble. A disintegrator ray has been built; a robot has vanished and turned killer; and a nuclear war may be next.

4C "The Ark in Space"

(by Robert Holmes, 4 episodes)
#76
1/25/75-2/15/75

Solar flares have rendered the Earth uninhabitable. Mankind still lives on, in suspended animation aboard an orbital ark. The humans may never awaken, if the Wirrn have their way.

4B "The Sontaran Experiment"

(by Bob Baker and Dave Martin, 2 episodes)
#77
2/22/75-3/1/75

Back on Earth again, trying to fix the ark's transmat system, the Doctor and his friends discover that the almost empty world is already in danger of invasion from some old foes.

4E "Genesis of the Daleks"

(by Terry Nation, 6 episodes)
#78
3/8/75-4/12/75

The Doctor is sent to Skaro by the Time Lords in order to prevent the Daleks from evolving. He witnesses their creation by the madman, Davros, but can he destroy them?

4D "Revenge of the Cybermen"

(by Gerry Davis, 4 episodes)
#79
4/19/75-5/10/75

Back on the ark (now a beacon), the Doctor finds that there is more trouble. A rogue planetoid has approached the solar system, and in pursuit come the Cybermen.

THIRTEENTH SEASON: 8/30/75-3/6/76

6 serials (26 episodes)

Producer Philip Hinchcliffe

Script Editor Robert Holmes

Companions

Sarah Jane Smith ..... Elisabeth Sladen
Harry Sullivan ..... Ian Marter (to 4F plus 4J)

4F "Terror of the Zygons"
(by Robert Banks Stewart, 4 episodes)
#80
8/30/75-9/20/75

Offshore oil-rigs are destroyed, and that means trouble for UNIT. The Doctor arrives to discover that the monster of Loch Ness is on the rampage and the Zygons are prepared to take over the Earth.

4H "Planet of Evil"
(by Louis Marks, 4 episodes)
#81
9/27/75-10/18/75

A distress call takes the Doctor to Zeta Minor, where an anti-matter monster stalks. The Morestrans seem intent on self-destruction; can the Doctor save them from themselves?

4G "Pyramids of Mars"
(by Stephen Harris, 4 episodes)
#82
10/25/75-11/15/75

Menaces are mummies that live, an Egyptian fiend and Sutekh, the Osiran, attempting to escape from the force from Mars which imprisons him. If he escapes, the Earth dies a horrible death.

4J "The Android Invasion"
(by Terry Nation, 4 episodes)
#83
11/22/75-12/13/75

The TARDIS is on Earth—or is it? All the inhabitants of a rural village are pre-programmed androids, except a one-eyed spaceman. The Kraals are attempting a very subtle invasion.

4K "The Brain of Morbius"
(by Robin Bland, 4 episodes)
#84
1/3/76-1/24/76

Karn is wind-swept, desolate, and evil. It is the home of the Sisterhood and of Solon, a real-life mad scientist who is attempting to build a body for the brain of the executed Time Lord, Morbius.

4L "The Seeds of Doom"
(by Robert Banks Stewart, 6 episodes)
#85
1/31/76-3/6/76

Two strange pods are discovered at the South Pole. They contain the embryo Krynoids, huge man-eating plants, capable of breeding enough other Krynoids to destroy all human life.

FOURTEENTH SEASON: 9/4/76-4/2/77

6 serials (26 episodes)

Producer Philip Hinchcliffe
Script Editor Robert Holmes

Companions
Sarah Jane Smith ..... Elisabeth Sladen (to 4N)
Leela ..... Louise Jameson (from 4Q)

4M "The Masque of Mandragora"
(by Louis Marks, 4 episodes)
#86
9/4/76-9/25/76

Italy, the 15th century: The Mandragora Helix possesses the court astrologer Hieronymous, as the evil count Federico plots to depose his nephew.

4N "The Hand of Fear"
(by Bob Baker and Dave Martin, 4 episodes)
#87
10/2/76-10/23/76

"Eldrad must live!" Sarah is possessed by the mind of the last of the Kastrians, who regenerates from a mere hand into a deadly foe, intent on ruling Kastria—or Earth.

4P "The Deadly Assassin"
(by Robert Holmes, 4 episodes)
#88
10/30/76-11/20/76

The Doctor returns to Gallifrey in time to be framed for the murder of the President. The real villain is the Master, returning to get revenge and to seek immortality.

4Q "The Face of Evil"
(by Chris Boucher, 4 episodes)
#89
-1/22/77

The Doctor comes upon a primitive tribe, a new companion, and a mystery. Why is his face carved in a cliffside? Why is Xoanon trying to kill him?

4R "The Robots of Death"
(by Chris Boucher, 4 episodes)
#90
1/29/77-2/19/77

The Sandminer contains humans and beautiful robots. Are the robots killing people, despite their programming? Who is the mysterious Taron Kapell?

4S "The Talons of Weng-Chiang"
(by Robert Holmes, 6 episodes)
#91
2/26/77-4/2/77

Victorian London: Chinese assassins abound, and giant rats lurk in sewers. Even with the "help" of Lightfoot and Jago, can the Doctor and Leela defeat the mad Magnus Greel, alias Weng-Chiang?

FIFTEENTH SEASON: 9/3/77-3/11/78

6 serials (26 episodes)

Producer Graham Williams

Script Editor
Robert Holmes (to 4W) Anthony Reed (from 4Y)

Companions

Leela ..... Louise Jameson
Voice of K-9 ..... John Leeson (from 4T)

* * *

4V "Horror of Fang Rock"
(by Terrance Dicks, 4 episodes)
#92
9/3/77-9/24/77

A lonely lighthouse at the turn of the century is the site of mysterious deaths. A shape-shifting alien, a Rutan, is starting to turn the Earth into a base for war with the Sontarans.

4T "The Invisible Enemy"
(by Bob Baker and Dave Martin, 4 episodes)
#93
10/1/77-10/22/77

The Doctor is infected by a strange virus that seeks to escape into the galaxy. Even clones of himself and Leela cannot fight it. Can K-9 save the day?

4X "Image of the Fendahl"
(by Chris Boucher, 4 episodes)
#94
10/29/77-11/19/77

Throughout history, the Fendahl has bred man to enable it to emerge and drain life from this world, as it killed the now-missing planet between Mars and Jupiter.

4W "The Sun Makers"
(by Robert Holmes, 4 episodes)
#95
11/26/77-12/17/77

The TARDIS has landed on Pluto, which now has a curiously warm and inhabitable biosphere and new suns. The Collector is not all he seems to be, and this is a very unusual invasion.

4Y "Underworld"
(by Bob Baker and Dave Martin, 4 episodes)
#96
1/7/78-1/28/78

Minyans hunting for the lost P7-E are at the edge of the universe. Here, on a new planet, they discover their missing ship—and a mad computer.

4Z "The Invasion of Time"
(by David Agnew, 6 episodes)
#97
2/4/78-3/11/78

The Doctor has betrayed Gallifrey into the hands of the invading Vardans—or has he? When they are defeated, another enemy begins a deadly chase through the TARDIS itself.

SIXTEENTH SEASON: 9/2/78-2/24/79

6 serials (26 episodes)

Producer Graham Williams

Script Editor Anthony Read

Companions

Romanadvoratrelundar ..... Mary Tamm

* * *

5A "The Ribos Operation"
(by Robert Holmes, 4 episodes)
#98
9/2/78-9/23/78

The Doctor and Romana are sent by the White Guardian to locate the six segments of the Key to Time. Their first call is the planet of Ribos, where they face the paranoid Graf Vynda-K.

5B "The Pirate Planet"
(by Douglas Adams, 4 episodes)
#99
9/30/78-10/21/78

Aiming for Calufrax and the second segment, the travelers find the TARDIS landing on Zanak. Zanak is where Calufrax should be. What is going on?

5C "The Stones of Blood"
(by David Fisher, 4 episodes)
#100
10/28/78-11/18/78

In the search for the third segment, the Doctor must deal with living stones that feed on human blood, druids, a ship of dead prisoners in hyperspace and a woman with a *very* long life. She is Cessair of Diplos, an alien murderess.

5D "The Androids of Tara"
(by David Fisher, 4 episodes)
#101
11/25/78-12/16/78

On the pleasant, medieval world of Tara, science (in the form of androids) mixes with the gothic. Grendel attempts to seize the throne, and Romana meets her double.

5E "The Power of Kroll"
(by Robert Holmes, 4 episodes)
#102
12/23/78-1/13/79

On the moon of Delat Magna, the natives are getting restless, the methan refinery is attacked, and the monster Kroll is getting bigger.

5F "The Armaggeddon Factor"
(by Bob Baker and Dave Martin, 6 episodes)
#103
1/20/79-2/24/79

Atrios is attacking Zeon. The Shadow is controlling the war and waiting for the Doctor and segments to the Key to Time. Behind the Shadow lurks the evil Black Guardian.

SEVENTEENTH SEASON:

5 serials (20 episodes)

Producer Graham Williams

Script Editor Douglas Adams

Companions
Romana ..... Lalla Ward
Voice of K-9 ..... David Brierley

5J "Destiny of the Daleks"
(by Terry Nation, 4 episodes)
#104

With Romana regenerated and K-9's voice changed, the Doctor lands once more on Skaro. He discovers the Daleks hard at work, searching for their lost creator Davros.

5H "City of Death"
(by David Agnew, 4 episodes)
#105

The travelers are in Paris, where the Mona Lisa is stolen. But Count Scarlioni has six already. How? And why? And who are the Jagaroth that he is trying to save by time experiments?

5G "The Creature from the Pit"
(by David Fischer, 4 episodes)
#106

On a world drained of metal, Adrasta wields power by her monopoly of this precious stuff. What is the creature that lurks in her pit, and why is she afraid of it?

5K "The Nightmare of Eden"
(by Bob Baker, 4 episodes)
#107

Drug-smugglers on two ships impacted in orbit. Strange monsters from an odd machine are killing passengers and crew. Who lurks within a projected picture?

5L "The Horns of Nimon"
(by Anthony Read, 4 episodes)
#108

The Nimon has promised Skonnos a new empire to replace its lost one. All he needs is tribute from the world of Aneth. The Nimon is a liar; he is one of a race of parasites, poised for conquest.

EIGHTEENTH SEASON:

7 serials (28 episodes)

Producer John Nathan-Turner

Executive Producer Barry Letts

Script Editor Christopher H. Bidmead

Companions
Romana ..... Lalla Ward (to #113)
Voice of K-9 ..... John Leeson (to #113)
Adric ..... Matthew Waterhouse (from #111)
Nyssa ..... Sarah Sutton (from #114)
Tegan ..... Janet Fielding (from #115)

5N "The Leisure Hive"

(by David Fisher, 4 episodes)

#109

Argolin is a dead planet, radioactive and unihabitable except for the safety of the Leisure Hive. There the Argolins have developed sophisticated Tachyonics. What are the alien Foamasi doing here?

5Q "Meglos"

(by Andrew McCulloch and John Flanagan, 4 episodes)

#110

The planet of Tigella is powered by the Dodecahedron. Someone steals it, apparently the Doctor. But the double is Meglos, the last inhabitant of the nearby planet of Zolfa-Thura, aiming for revenge.

5R "Full Circle"

(by Andrew Smith, 4 episodes)

#111

10/25/80-11/15/80

Alzarius hides a tragic secret. At Mistfall, the Marshmen emerge to attack the grounded Starliner. Can the Starliner take off before their attacks succeed?

5P "State of Decay"

(by Terrance Dicks, 4 episodes)

#112

11/22/80-12/13/80

An ancient enemy of the Time Lords stirs and a planet is ruled by the mysterious Three. They stay alive by draining blood and drinking it. Adric and Romana are to be their next victims.

"Warriors' Gate"

(by Steve Gallagher, 4 episodes)

#113

12/20/80-1/10/81

When the Time Winds blow, the dimensional gates open, and the TARDIS is trapped between realities. Then, the deadly robot warrior Gundrans invade.

"The Keeper of Traken"

(by Johnny Byrne, 4 episodes)

#114

1/17/81-2/7/81

The old Keeper is dying, and the power of evil is loosed upon Traken. What is the strange secret of the statue of Melkur? Why does Nyssa want her father back?

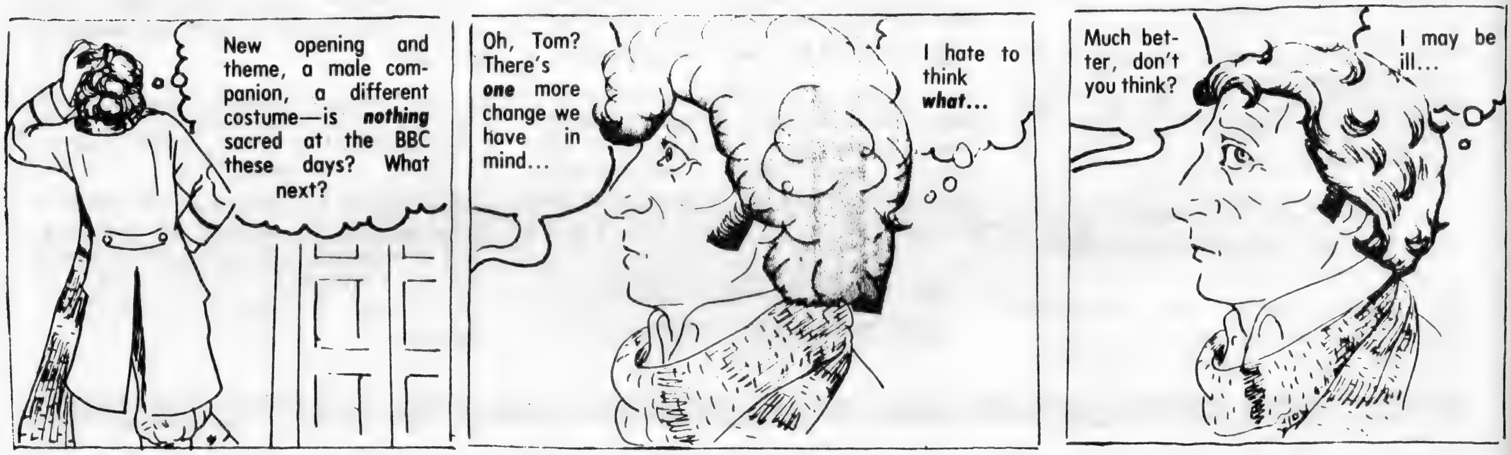
"Logopolis"

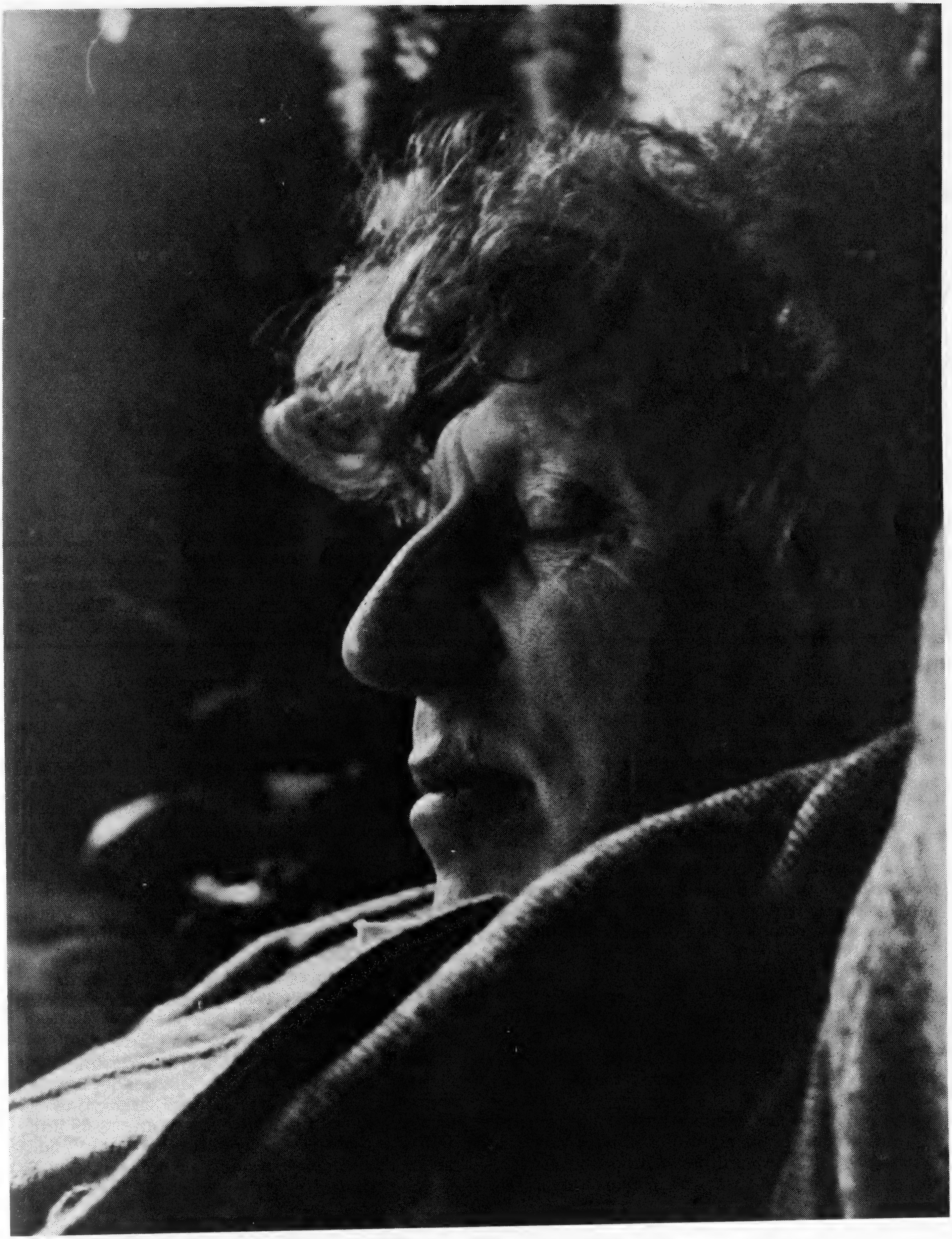
(by Christopher H. Bidmead, 4 episodes)

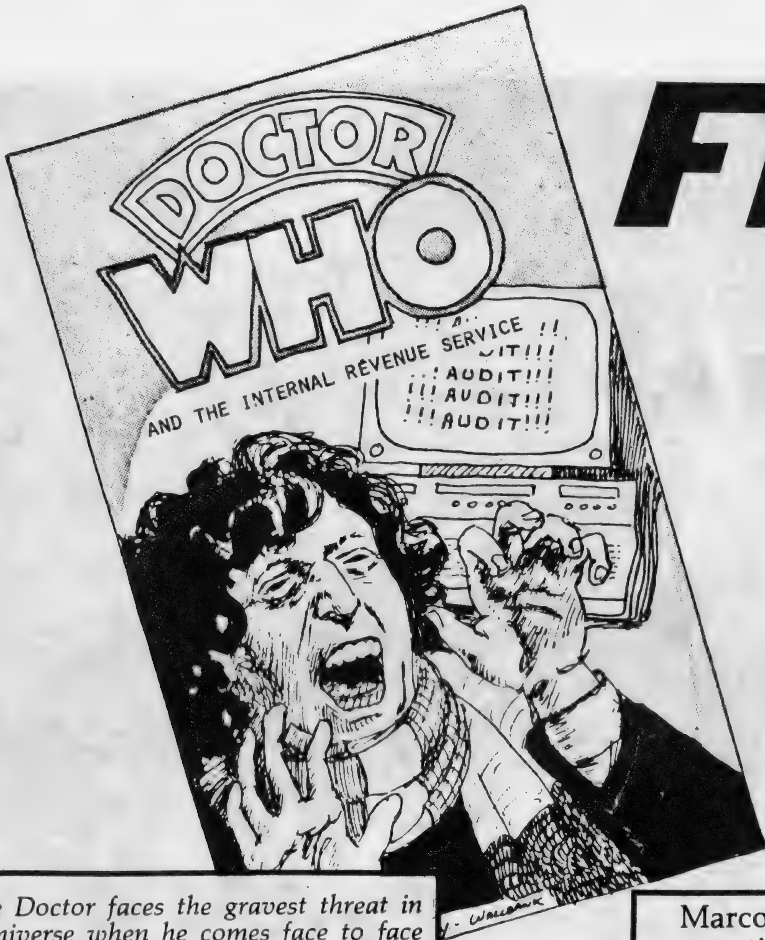
#115

2/14/81-3/7/81

From Jodrell Bank Radio Telescope to the planet of Logopolis, the Doctor must chase an old foe at his most evil. This is an encounter that only one of them can survive! ●


New opening and theme, a male companion, a different costume—is **nothing** sacred at the BBC these days? What next?
Oh, Tom? There's **one** more change we have in mind...
I hate to think **what**...
Much better, don't you think?
I may be ill...




DOCTOR WHO
AND THE INTERNAL REVENUE SERVICE
!!! AUDIT!!!
!!! AUDIT!!!
!!! AUDIT!!!
Wallbank

—The Doctor faces the gravest threat in the universe when he comes face to face with...the United States Internal Revenue Service! It's more horrible than the Daleks and the Cybermen together!

FROM

TO

Marcon is an annual spring science-fiction convention held in Columbus, Ohio. At the 1980 event, there was a contest in which conventioneers submitted names for possible Target

The book is better," shouted the young man, waving his dog-eared copy.

As the opening night audience for *The Shining* poured out of Chicago's State-Lake theater, there was the usual wide range of conversation—questions relating to the babysitter's competence, concern about traffic tickets, complaints against sticky theater floors and/or noisy theater patrons, wonder at the size of the crowd—but above all the discordant chatter was a predominant theme, voiced by the wild-eyed man in a grey anorak. "The movie was nothing like the book. The book was a thousand times better."

Of course, it's better, you dolt, I thought, books should be better. A film is limited by its visual images, whereas a book is limited only by imagination. A book is always better.

And the only time when this axiom doesn't hold true is with novelizations, mere printed copies of a movie.

The young man blended into the crowd, disappeared into the night. I followed silently behind, betraying myself once with a sly, hidden smile. By the time I had paid my fare for a seat on the "el," the matter was forgotten.

But not quite.

My bland dismissal of adaptations suffered an about face when I started reading Target's *Doctor Who* novelizations. Not for one second did I consider them to be superior to the filmed, original versions. What forced me to reconsider my opinion of novelizations was the surprising fact that these books were well-written, enjoyable works that could be read without reference to the original source. (Naturally, the recommended procedure was to enjoy both. Yet, many fans were unfortunate in having less-than-cooperative television programming directors and station managers who could not see the value in airing *Doctor Who*. For these fans, the books were the only source.)

Reading these books, I began to wonder about the ways in which they differed from the television show. The authors had done an excellent job of making them appear to be more than mere copies; I was curious whether major alterations, minor revisions, or no changes at all had been made. In short, I wanted to know what

FLICKERING IMAGE PRINTED PAGE

THE TARGET BOOKS DOCTOR WHO NOVELIZATIONS

by
Dennis E. Henley

editions of *Doctor Who* adventures. When Ann Shelby learned of the proposed titles, she decided that some deserved a cover, if not an entire book. Her covers (based on the Marcon winner and runners-up) are displayed here, since there is little chance that you'll see them soon from Target.

were the differences?

Material availability forced me to narrow my search for an answer to this question to the Tom Baker-starring episodes currently in syndication—"Robot" through "Invasion of Time." With no access to a videocassette recorder, I relied basically on audio tapes, frequent visual stimulation coming from daily viewing of the televised show.

I opened the pages of *Doctor Who and the Giant Robot* again, followed along page-by-page, sound-by-sound with an audio tape; then switched to *Doctor Who and the Deadly Assassin* (what logic there was ran as follows: Baker's first episode closed the Pertwee era; Baker's first episode in which he had no companion was a climax to his own era). From there, I moved back and forth in the chronology (much like the Doctor would do in his TARDIS)—*Doctor Who and the Seeds of Doom, Doctor Who and the Horror of Fang Rock, Doctor Who and the Robots of Death, Doctor Who and the Underworld, Doctor Who and the Revenge of the Cybermen*, etc.

And it wasn't very long before I did discover the answer to my question—there was a difference between the visual image and the printed page, quite a major disparity, and this could be generalized so as to apply to the entire series of Target novelizations.

An example lifted early from "The Deadly Assassin" best illustrates the contrast between televised and printed versions.

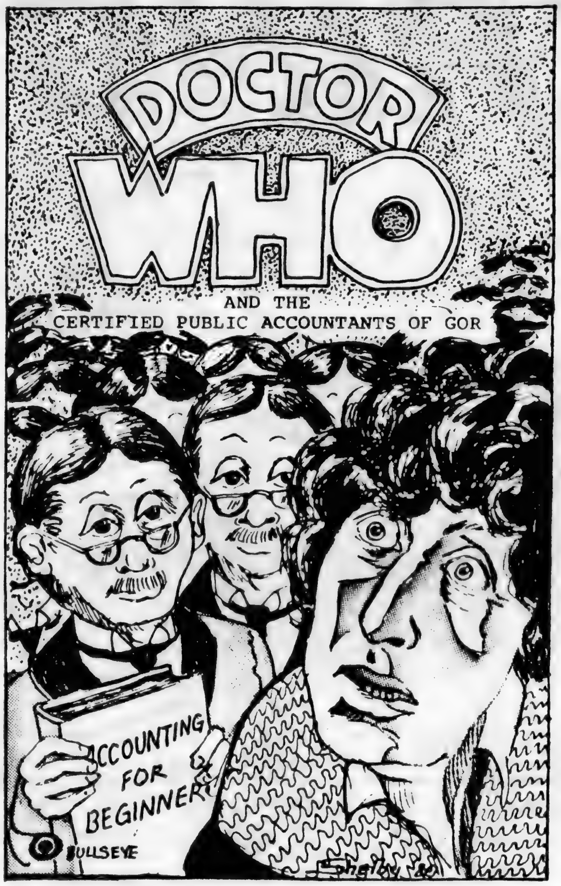
Scene: The *TARDIS* has just materialized outside Gallifrey's Capitol. Activating the scanner, the Doctor sees the Chancellery Guard, who are encircling the time capsule. They are waiting for the machine's occupant to step outside.

The Doctor's televised monologue runs as follows:

"Right outside the Capitol itself. I'm in trouble now. The Chancellery Guard. What a welcome home."

But the Target novelization by Terrance Dicks treats the Doctor's monologue differently:

"Right in the Capitol itself. They're not going to like that. Now I'm in trouble. Surrounded by



—*Doctor Who stumbles upon one of the most hideous plots in the galaxy when he visits the planet of Gor. No one is allowed to leave without first earning the degree of Certified Public Accountant! Will he be bored to death before he manages to escape?!!*

big-booted soldiers the minute I get home."

A close examination of these two versions of the same monologue—a word-by-word, sentence-by-sentence comparison—reveals the three points at which the book varies from the film, a triangular disparity that can be depicted as (1) manipulation—alteration and juxtaposing—of words and phrases, (2) simplification of technical terms, and (3) amplification and exaggeration of emotional elements.

It might not seem an important matter if an author chooses to start a sentence with the word "now" or to save that word for the sentence's close. The overall effect is the same, preference being the sole guide to the "acceptable" version. And it is a matter of only a little more concern whether the author elects to say "right in" or "right outside." There are slight, subtle variations in the two choices, but not in a degree that suggests incompatibility. If this were the extent of the author's word manipulation, the entire matter could be dismissed.

Unfortunately, it isn't.

In *Doctor Who and the Deadly Assassin*, for instance, an entire scene has been reconstructed. The televised version of the serial shows the Doctor entering the Panopticon, his movements observed by the Master. The scene then shifts to the retiring President, who promises some surprises in his resignation honors list. The camera focuses back on the Doctor, now conversing with Runcible, both men awaiting the President's arrival.

Terrance Dicks arranges the scene in this way: The Doctor enters the Panopticon, watched by the Master. Runcible and the Doctor have their chat; but they do not finish as this scene changes to reveal the President's confidence about the shock-rendering power of his resignation honors list. The narrative eye switches back to Runcible and the Doctor for a continuation of their conversation.

And the ultimate effect of such manipulation? Is it truly a matter for concern?

Breaking into the conversation of the Doctor and Runcible interrupts the narrative pacing, throws off the timing. Carefully built up tension is allowed to evaporate. The reader, originally concerned whether or not the Doctor will be captured by the Chancellery Guard, is sidetracked into puzzling about the meaning of the President's speech; undue stress is placed upon his words. The original version wisely features the President's pronouncement before the Doctor's meeting with Runcible. The viewer is given an inkling of suspicion about the importance of the President's promise, but not enough to focus all attention on it (the classic mystery device). The scenes in the television program flow naturally; the book seems somewhat clumsy in its handling of this same material.

Another example of this restructuring can be seen in "Robot." The scenes from the first episode of the film version are presented in this order: (1) regeneration of Doctor, (2) attack of robot, and (3) dialogue between the Brigadier and Miss Smith. But the book arrangement is: (1) attack of the robot, (2) regeneration of the Doctor (as told in flashback via the Brigadier's reminiscences), and (3) the dialogue between Miss Smith and the Brigadier. While both versions are valid, the televised version is more direct. In the long run, this straight-forwardness serves to keep the television serial far less tame than the subsequent novelization.

Gallifrey's Chancellery Guards, in the example previously given, become big-booted soldiers. In a later section of *Doctor Who and the Deadly Assassin*, the data extract biogs, biog, and D.E.s of the film version all become biographical extracts. The Doctor's TARDIS is referred to as a TYPE 40 TT capsule on the television screen; the book prefers the simpler name TARDIS. Terrance Dicks rewrites Sheboogians as mere vandals.

In "Robot," the Doctor stares into the mirror and mutters, "As for the physiognomy..." The book settles for "As for the face..." The Doctor's reply to Keeler's "I am not a patient man," in "The Seeds of Doom," does not appear in any form in the novelized version. Similarly deleted is the interplay between the Time Lord and Harry Sullivan concerning the difference between *a* doctor and *the* Doctor ("the definite article you might say") in "Robot."

The list of examples could fill a volume.

Technical jargon, slang, and items of non-conventional and/or polysyllabic English are not favored in the books. Anything that might be, at first glance, difficult, is simplified. No doubt this practice arises from an attitude that these books are strictly for juveniles, an attitude that should irritate the great number of adult fans more greatly than does the manipulation of words and phrases.

When the Doctor flees into Gallifrey's tower (in the filmed version of "The Deadly Assassin"), Hildred orders his men to "report to Main Tower, Section Seven. Dangerous intruder at large." The book alters his command to: "Armed and dangerous intruder at large. You are authorized to shoot on sight."

The television show allows the viewer to judge for himself the seriousness of the situation. Only too well does the viewer know that the Doctor is at desperate ends; he does not need to be told that the Chancellery Guard may shoot the Doctor on sight.

The book overstates the obvious, does not allow the reader a chance to use his imagination. Again and again, dangerous situations are made to seem perilous through the use of exaggeration, generally heralded by an overuse of exclamation points.

"The Revenge of the Cybermen" focuses on two men, Stevenson and Lester, as they discuss Professor Keller.

> *Stevenson: I've lost most of my crew in these last months, good friends among them. Yet a thing like that is still alive.*
> *Lester: That's probably because he locked himself in that cabin of his at first sign of the plague.*

Terrance Dicks novelizes the same conversation.

"he's the neatest!--A. Shelby
#107
DOCTOR WHO
AND THE SPACE BUNNIES

—Their own planet hopelessly overpopulated, the dreaded Space Bunnies attempt to take the earth as their own—and only Doctor Who can stop them!

> *Stevenson: I've lost most of my crew these last few weeks, good friends among them. Yet a miserable creature like that is still alive.*
>
> *Lester: Shut himself away in his office, didn't he, sir, soon as the plague started. Now it seems to be over, he's poking his nose out of his rat hole.*

Again there is a reliance upon exaggeration. The televised dialogue depicted Keller as a "thing"; the book settles for "miserable creature." (In this attempt to outdo the original version, the book actually achieves the reverse. "Thing" allows the imagination to touch the spectrum of odd beings; "miserable creature," and the later reference to rat holes, pretty well limits the imagination.)

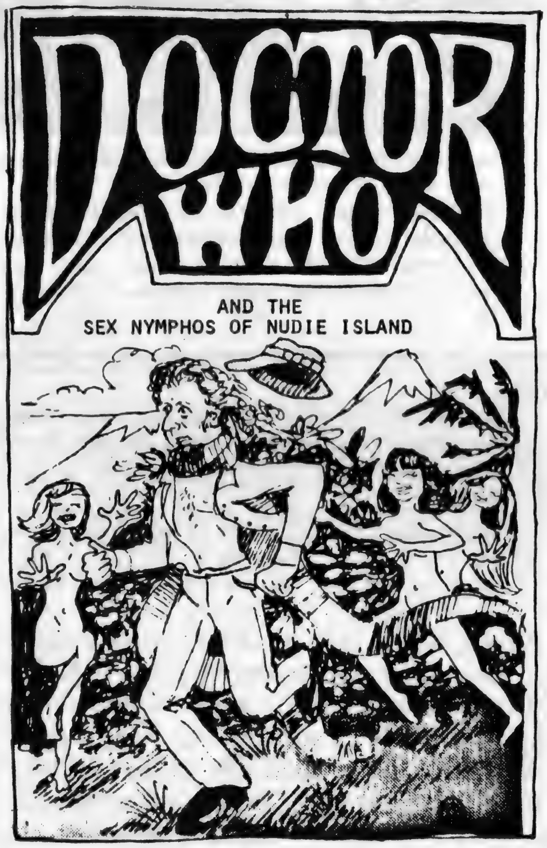
It is this limitation of one's imagination, the imagination being the main advantage of the printed form over visual matter, that causes the *Doctor Who* novelizations to be considered less-than-perfect versions of the original.

The three areas of disparity between the novel and television program can be integrated to form a generalized statement about the complete series of Target novelizations. One final comparison illustrates this generalization. The scene is lifted from "Robot"; the Doctor is concerned about his physiognomy.

The filmed version:

> *Doctor: As for the ears, well I'm not sure. Tell me, quite frankly. What do you say to the ears?*
> *Harry: Well, I really don't know.*
> *Doctor: Well, of course you don't. Why should you? You're a busy man. You don't want to stand around here burbling about my ears. Neither 'ere nor there.*

The novelized version expands this scene, extrapolating Harry's mental anxiety about the result of the Doctor's hyperactivity ("He'll crack up if I don't get him seadated.") But the section we are ultimately concerned with occurs just after the Doctor's comment about "burbling."


DOCTOR WHO
AND THE
SEX NYMPHOS OF NUDIE ISLAND

—The TARDIS rendered inoperable, the Doctor finds himself stranded amidst the sex nymphos of Nudie Island... will he escape with his morals intact?!!

"He nudged Harry's ribs with a bony elbow. 'I mean, it's neither 'ere nor there, is it?' Smiling delightedly at his own little joke..."

This generalization that we are making can be summed up in three small words—lack of subtlety. The original version grants the viewer the responsibility for understanding the joke—slight pun that it is. But in the book, Terrance Dicks takes no chances; he makes certain that the reader comprehends the humor, first with a narrative nudge in the ribs, later by the description of the Doctor smiling at the joke. Such overkill reminds me of the Monty Python routine, "Nudge, nudge, wink, wink, say no more."

The authors of the Target novelizations are not content to "say no more." Simplifying, exaggerating, and manipulating elements of the original source, they eliminate any subtlety the printed form might have had. Another prime advantage of print over film (the ability to layer a narrative with many degrees of subtlety) is forfeited.

Television is a visual and auditory medium; even conceding that *Doctor Who* is a children's television program, ambitious concepts can be attempted through pictures and sound, whereas in print the silent text might confuse the audience. Tom Baker's presence is an added advantage. He ensures a greater attention span from his audience. There is no similiar attention-grabbing presence in the novelizations. Forcing a reader to struggle with difficult textual matter is a chance to lose that reader, a situation that W. H. Allen and Target would stridently attempt to avoid.

An abbreviated defense of the novelizations' lack of subtlety might run that way; yet, to my mind, it is an incomplete defense. It does not take into consideration an important postulate of juvenile fiction; namely, that the author must never write down to the reader. Even with a cursory examination of noteworthy juvenile literature, the first thing that will be discovered is that these works can be (and are) enjoyed by all ages. No attempt has been made to simplify the books; they speak to the child in all of us. I think the adaptors of the *Doctor Who* series would do well to follow this precept.

Reading the above, one may form the impression that I loathe the novelizations, considering them cheap, pale imitations of the original. Far from it, they are extremely entertaining works, flawed only by my personal desire for them to be more complementary to my own intellectual capabilities. They may have their faults, but they have their good points also.

Chicago attempted to popularize *Doctor*

Who several years ago by showing the Jon Pertwee episodes. It was an abortive attempt and, perhaps recognizing that as a warning sign, Chicago stations did not immediately purchase the Baker episodes. When I became a fan of the Doctor's adventures, I had no other recourse; videocassette recorders were not within my budget, so the books would have to do. A trip to London, as well as orders from two well-stocked Chicago-area book dealers—Larry Charet and Robert Weinberg—ensured my complete stock of Doctor Who paperbacks.

I devoured the books. In less than a month's time, I finished the stack I had (close to fifty titles). Reading them in order—many fans have been unable initially to do this as the books are published in no particular order—I witnessed the changing character of the Doctor, from his cantankerous early self, to the clownish days of Troughton, to the Sherlock Holmes glamour of Jon Pertwee, finally to the amalgamation in Tom Baker (if there is a single reason for Baker's lasting success, it is, I think, his ability to merge all three aspects of the Doctor's former selves into his own unique personality and have the resulting character appear like a fresh version).

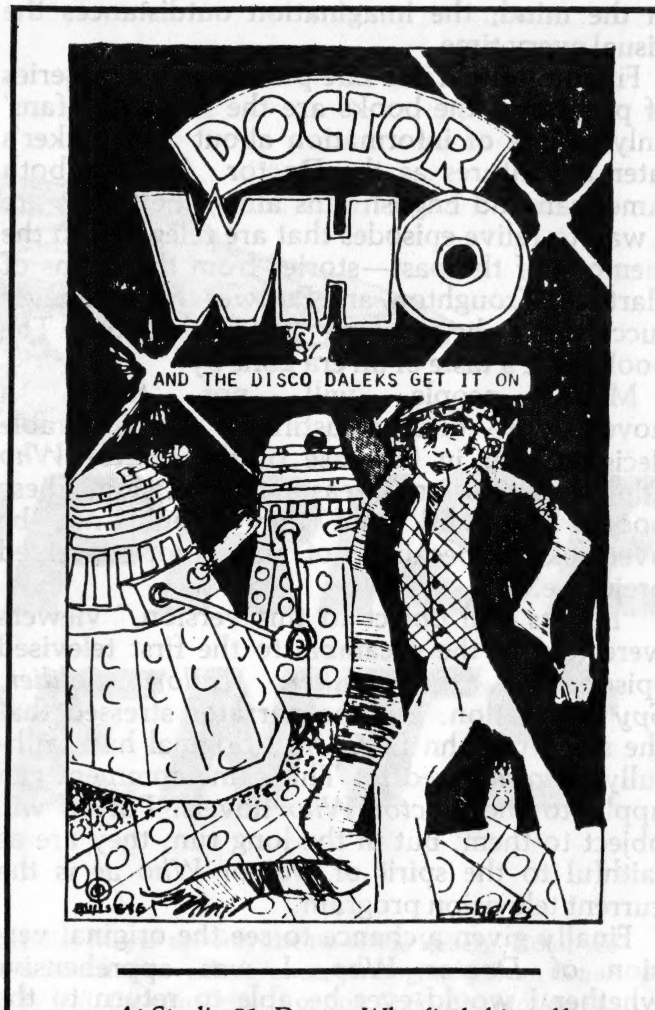
Naturally, I was dismayed at the often simplistic approach the authors chose to take with their material. While I'm sure that W. H. Allen, the parent of Target, had much influence in this decision, in the long run, the blame still rests on the authors. Yet, even this was a minor grumbling complaint. The books were the closest I ever got to the show.

Until WTTW, the Chicago PBS station, began broadcasting the series. My eyes eagerly turned from the page. And the very first thing I said, as I watched the opening episode of "Robot," was, "Wait a minute. Something's been left out."

A quick check of the book confirmed my suspicions. Tom Baker's scene in which he chooses his new wardrobe is left out of the Time-Life version of the program. In fact, to make room for commercials, material has regularly been deleted; sometimes entire scenes are scissored. ("The Image of Fendhal" and "Invasion of Time" are two examples that pop readily to mind of victims of the editor's handiwork.)

For American fans, at least, the books had the advantage over the television program in featuring an unabridged story. And there is no narration by Howard Da Silva in the books.

The ability to deal at greater length with secondary characters is another major advantage of book over film. The novelizations' authors successfully utilize this ability, studying the inner workings of these character's minds, granting them a personality that time limitations on the screen will not allow. Of course, this omnipotent analyzing of individuals' inner thoughts touches the Doctor also; many feel that as the Doctor is an alien, his thoughts should be veiled from this all-knowing eye. But really, it is a matter of preference.


DOCTOR
WHO
AND THE DISCO DALEKS GET IT ON

—*At Studio 51, Doctor Who finds himself at the mercy of the deadly Disco Daleks ...will they get it on?*

Mistakes made through the haste of deadline-rushed filming are later corrected by the authors of the novelizations. In "The Deadly Assassin," the numbers of floors in the tower is referred to as fifty-two and fifty-three. Terrance Dicks makes this a consistent fifty-three (another example of exaggeration?). The confusion as to the number of regenerations of the Doctor in "The Brain of Morbius" is cleared up by Dicks in *Doctor Who and the Brain of Morbius.*

The power of imagination, already cited as a prime advantage of text over film, is a similiar strength when pitted against the cheapness of special effects (a frequent source of complaint among fans). There are no cheap special effects in the mind; the imagination outdistances the visual every time.

Finally, until Time-Life purchases a new series of programs, the books are the American fans' only source of information about Tom Baker's later adventures as the Doctor. And for both American and English fans alike, the books are a way to relive episodes that are relegated to the memory of the past—stories from the reigns of Hartnell, Troughton, and Pertwee that will never successfully be revived in syndication. The books give a taste of an era gone by.

Many people will not touch a novelization—often a justifiable and admirable decision. But in the case of the *Doctor Who* adptations, it is an unreasonable decision. These books are good, and they should not be overlooked because of a prior-conceived prejudice.

"Purists will object to this version," viewers were told in the preamble to the first televised episode of the *Tinker, Tailor, Soldier, Spy* adaptation. But the narrator stressed that the spirit of John Le Carre's original had faithfully been adhered to. This same comment can apply to the *Doctor Who* novels. Purists will object to them, but in the long run, they are as faithful to the spirit of *Doctor Who* as is the current television program.

Finally given a chance to see the original version of *Doctor Who*, I was apprehensive whether I would ever be able to return to the previously enjoyable books. Especially after analyzing the limitations of the printed form.

The most recent titles I purchased were *Doctor Who and the Keys of Marinus, Doctor Who and the Nightmare in Eden, and Doctor Who and the Horns of Nimon*. All three stories are not available in U.S. syndication; the first is an episode from Hartnell's reign (his fifth outing as the Doctor) and the latter two are Baker stories.

I opened *Doctor Who and the Keys of Marinus,* knowing that I'd be reading a simplified, less-than-subtle version of the televisison program. It was 7:00 p.m. An hour and a half later, I turned the last page, reaching for *Doctor Who and the Nightmare in Eden*. Near 10:00 I opened the last volume, reading until 11:15.

There were awfully simple sentences, single syllable word choices. Elemental emotions were greatly exaggerated; there were more exclamation points in those three books than I'd seen in a year's worth of Marvel Comics. Yet even taking all these faults into consideration, there was really only one comment I could honestly make about these books.

I loved them. ●

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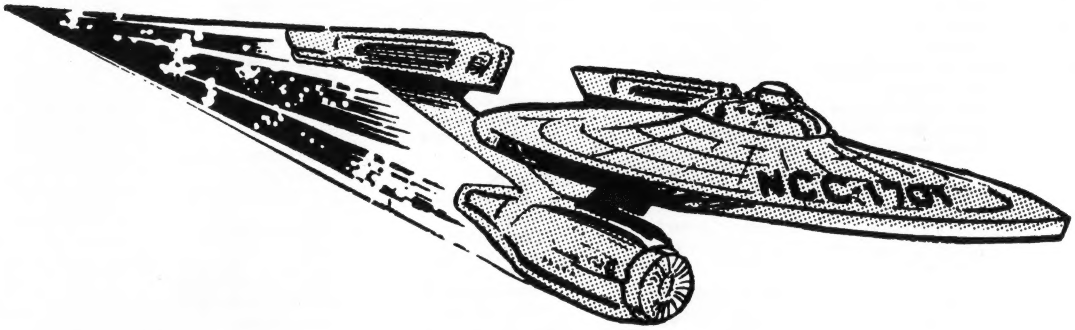

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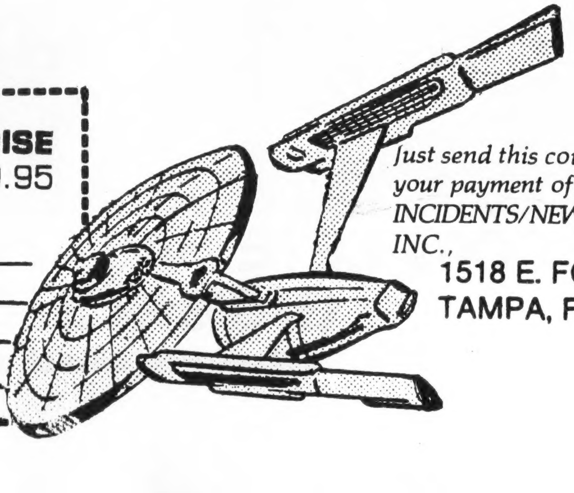

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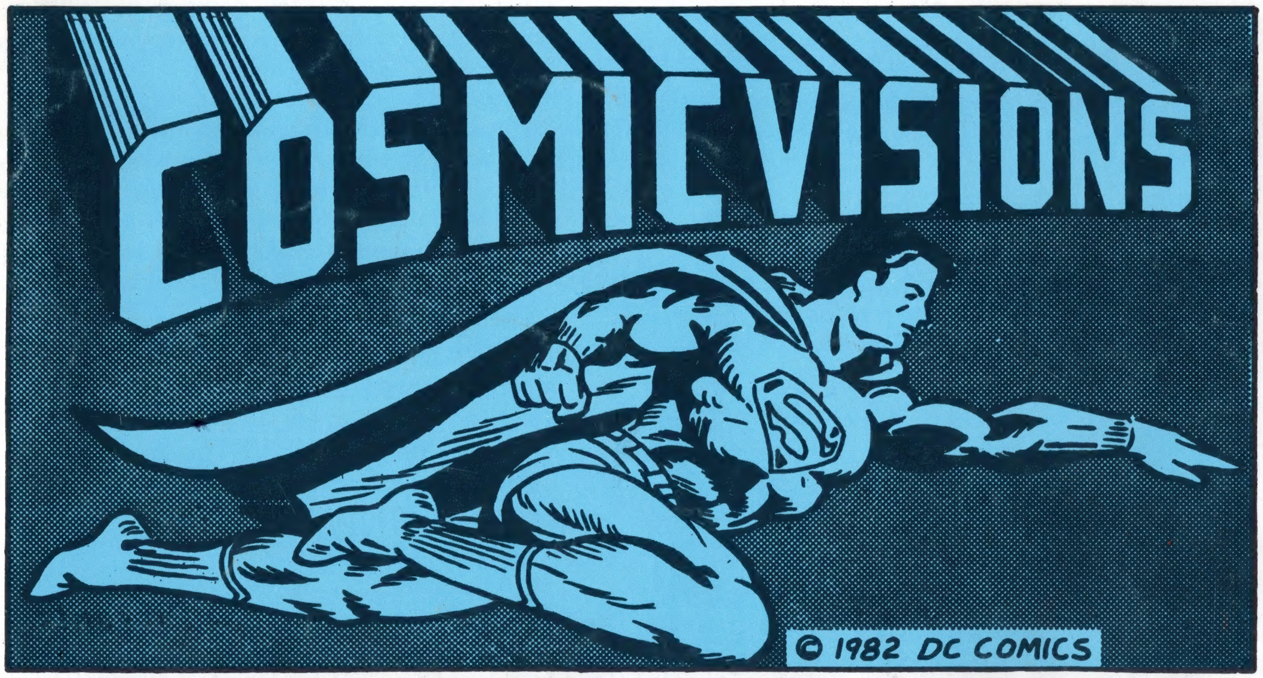

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